CASH BOX

November 27, 1976

NEWSPAPER

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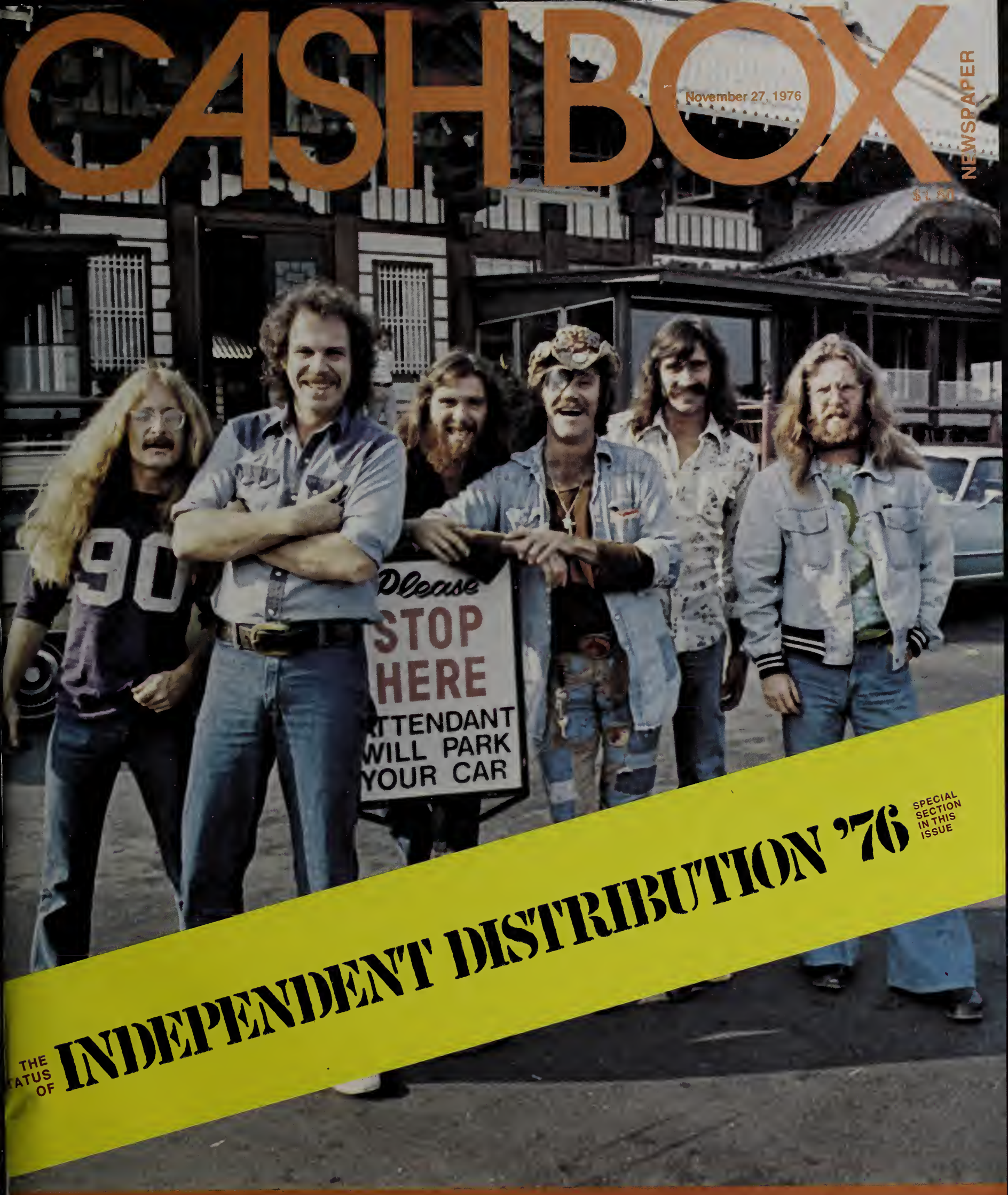


SPECIAL SECTION IN THIS ISSUE

THE STATUS OF INDEPENDENT DISTRIBUTION '76

DR. HOOK/A METHOD IN THEIR MADNESS

Karol Cuts Shelf Prices In Policy Shift; Competition Drives Down Prices In Boston

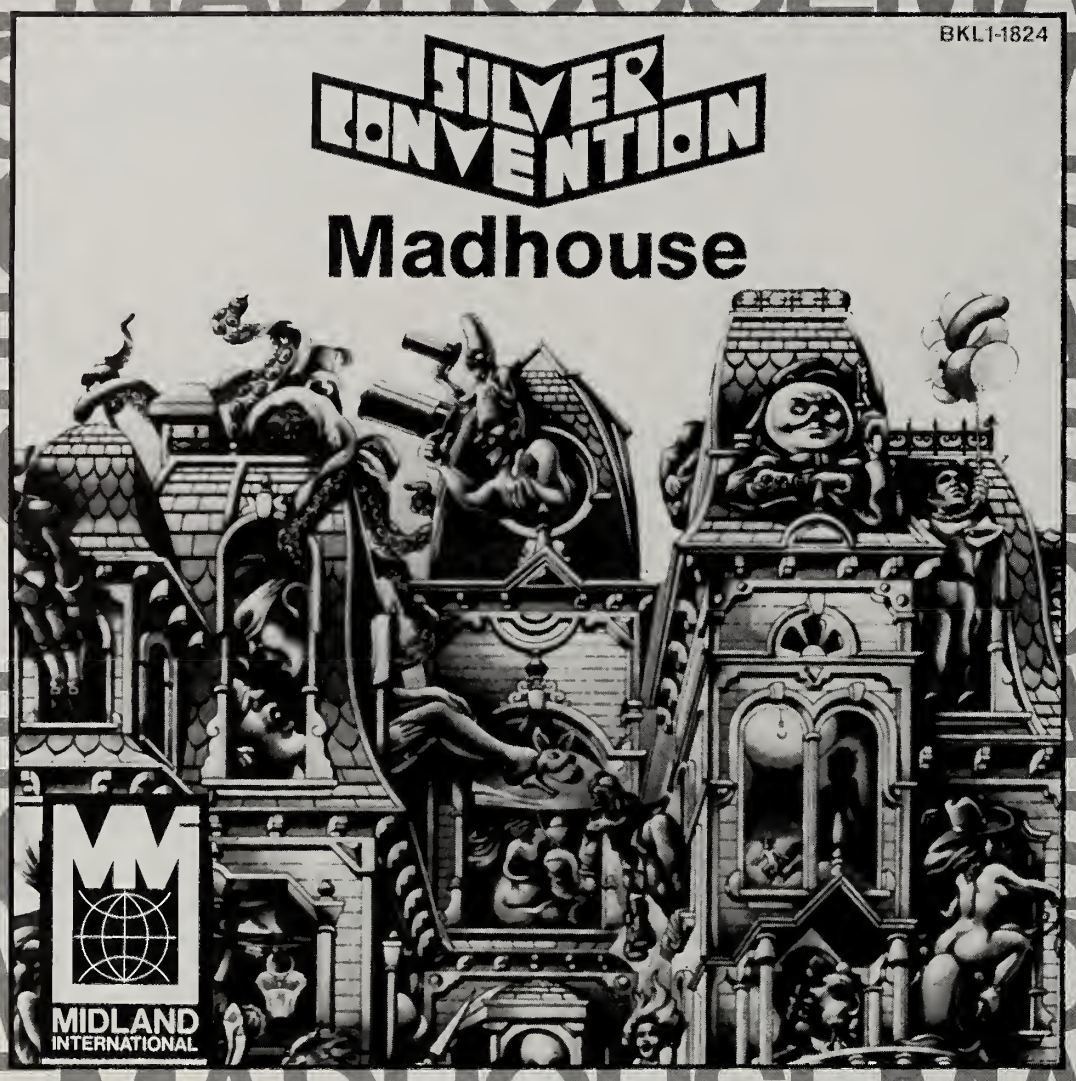
Wallichs Quits Traditional Pricing; Goes Discount

Radio Shack To Discontinue Sale Of Quadraphonic Equip.

Employees At ABC In Seattle Return To Work After Strike

Major Retailers Add Footage

A Way Of Life (Ed)



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CASH BOX

VOLUME XXXVIII — NUMBER 28 — November 27, 1976

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cash box editorial

A Way Of Life

The major developments in discounting this past week raised some very very interesting questions, most important of which is the future of the practice itself. King Karol has dropped its everyday selling price for a $6.98 list LP from $5.99 to $4.49. Wallichs Music City, in response to heavy market competition, announced a major move toward discounting and remodeling all seven of its stores. The Strawberries chain in Boston precipitated yet another price reduction when it reduced its price for a $6.98 list to a current all-time low of $3.49. 'How low can the price go?' has been asked time and again both by eager customers awaiting the ultimate bargain and by manufacturers who will ultimately be hit hardest by discounting.

The past four or five years have seen retail accounts becoming increasingly concerned with the depth of their stock, but the accelerated dash into discounting may very well prove to be the downfall of catalog and specialty albums. After all, the theory of discounting is to generate huge volume at a small markup, rather than hold on to stock and attempt to turn it over for a greater profit. If the discounting trend continues, the law of diminishing returns is bound to take its toll on jazz, comedy and other specialty product as well.

Transshipping, the equivalent of cutthroat retail competition, has led to ridiculously low markups on the independent level, forcing some distributors out of business. What the manufacturers must consider is that they ultimately will absorb the costs for the privilege of generating the image of an active, hi-profile and stimulating excitement. If he is not careful, the manufacturer may very well find himself in the unenviable position of having to pay for the house. Though discounting may create as many problems as it solves, it is, at least for now, a way of life for the retailer.

NUMBER ONE
SINGLE OF THE WEEK
TONIGHT'S THE NIGHT
ROD STEWART
Warner Bros. 8262
Writer: Rod Stewart
Pub: ASCAP

NUMBER ONE
ALBUM OF THE WEEK
SONGS IN THE KEY OF LIFE
STEVIE WONDER
TAMLA T13-34062

CASH BOX TOP 100 SINGLES

November 27, 1976

			11/20	11/13	Weeks On Chart
1	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)	ROD STEWART (Warner Bros. 8262)	1	5	8
2	MUSKRAT LOVE	CAPTAIN & TENNILLE (A&M 1870)	2	2	10
3	THE WRECK OF THE EDMUND FITZGERALD	GORDON LIGHTFOOT (Reprise 1369)	3	1	12
4	MORE THAN A FEELING	BOSTON (Epic 8-50266)	5	6	11
5	LOVE SO RIGHT	BEE GEES (RSO 859)	6	8	11
6	NADIA'S THEME (THE YOUNG AND THE RESTLESS)	BARRY DeVORZON & PERRY BOTKIN, JR. (A&M 1856)	8	13	13
7	THE RUBBER BAND MAN	SPINNERS (Atlantic 3355)	10	15	12
8	YOU ARE THE WOMAN	FIREFALL (Atlantic 3335)	9	11	16
9	ROCK'N ME	STEVE MILLER BAND (Capitol 4323)	4	3	16
10	I NEVER CRY	ALICE COOPER (Warner Bros. WBS 8228)	14	18	10
11	JUST TO BE CLOSE TO YOU	COMMODORES (Motown 1402)	11	12	13
12	YOU MAKE ME FEEL LIKE DANCING	LEO SAYER (Warner Bros. WBF 8283)	15	20	7
13	STAND TALL	BURTON CUMMINGS (Portrait/CBS 6-70001)	17	22	9
14	NIGHTS ARE FOREVER WITHOUT YOU	ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic 16079)	16	21	7
15	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)	MARILYN McCOO & BILLY DAVIS (ABC 12208)	19	24	9
16	AFTER THE LOVIN'	ENGELBERT HUMPERDINCK (Epic 8-50270)	20	25	7
17	BETH	KISS (Casablanca NB 863)	7	7	14
18	LOVE ME	YVONNE ELLIMAN (RSO/Polydor 858)	22	28	9
19	SORRY SEEMS TO BE THE HARDEST WORD	ELTON JOHN (MCA/Rocket 40645)	23	33	4
20	LIVIN' THING	ELO (UA 888)	26	37	5
21	DISCO DUCK (PART 1)	RICK DEES AND HIS CAST OF IDIOTS (RSO/Polydor RS 857)	12	4	16
22	THE BEST DISCO IN TOWN (MEDLEY)	RITCHIE FAMILY (Marlin/TK 3306)	18	19	12
23	DO YOU FEEL	PETER FRAMPTON (A&M 1867)	13	14	9
24	DAZZ	BRICK (Bang 727)	31	45	6
25	IF YOU LEAVE ME NOW	CHICAGO (Columbia 3-10390)	21	9	17
26	FERNANDO	ABBA (Atlantic 3360)	24	10	13
27	LOVE BALLAD	LTD (A&M 1847)	33	40	10
28	HOT LINE	SYLVERS (Capitol 4336)	34	41	5
29	SHE'S GONE	HALL & OATES (Atlantic 45-3332)	25	16	20
30	MAGIC MAN	HEART (Mushroom M7011)	28	23	21
31	JEANS ON	DAVID DUNDAS (Chrysalis CHS 2094)	38	43	11
32	(DON'T FEAR) THE REAPER	BLUE OYSTER CULT (Columbia 3-10384)	27	17	18
33	A DOSE OF ROCK 'N' ROLL	RINGO STARR (Atlantic 3361)	32	31	9
34	IT'S A LONG WAY THERE	LITTLE RIVER BAND (Harvest/Capitol P4318)	36	38	10
35	YOU ARE MY STARSHIP	NORMAN CONNORS (Buddah 542)	29	26	11
36	GIVE IT UP (TURN IT LOOSE)	TYRONE DAVIS (Columbia 3-10388)	37	39	14
37	I ONLY WANNA BE WITH YOU	BAY CITY ROLLERS (Arista AS 0205)	30	27	13
38	THAT'LL BE THE DAY	LINDA RONSTADT (Asylum E43340)	35	29	16
39	A FIFTH OF BEETHOVEN	WALTER MURPHY & THE BIG APPLE (Private Stock 45073)	39	30	27
40	CAR WASH	ROSE ROYCE (MCA 40615)	71	86	4
41	THIS ONE'S FOR YOU	BARRY MANILOW (Arista 0206)	40	32	11
42	STILL THE ONE	ORLEANS (Asylum E45336)	42	34	18
43	HELLO OLD FRIEND	ERIC CLAPTON (RSO RS 861)	49	60	5
44	DEVIL WOMAN	CLIFF RICHARD (Rocket/MCA 40574)	42	36	17
45	LOWDOWN	BOZ SCAGGS (Columbia 3-10367)	44	35	22
46	IT'S ONLY LOVE	ZZ TOP (London 5N-241)	48	49	11
47	I LIKE DREAMIN'	KENNY NOLAN (20th Century 2287)	65	87	3
48	PLAY THAT FUNKY MUSIC	WILD CHERRY (Epic/Sweet City 8-50225)	43	42	25
49	WHISPERING/CHERCHEZ LA FEMME/C'EST SI BON	DR. BUZZARD'S ORIGINAL SAVANNAH BAND (RCA 10827)	67	83	3
50	WALK THIS WAY	AEROSMITH (Columbia 10449)	70	—	2
51	GETAWAY	EARTH, WIND & FIRE (Columbia 3-10373)	45	44	20
52	SHAKE YOUR BOOTY	KC & THE SUNSHINE BAND (TK 1019)	46	46	21
53	FLIGHT 76	WALTER MURPHY (Private Stock 45123)	60	75	4
54	DID YOU BOOGIE (WITH YOUR BABY)	FLASH CADILLAC & THE CONTINENTAL KIDS (Private Stock PS 45079)	50	48	20
55	A LITTLE BIT MORE	DR. HOOK (Capitol 4280)	47	47	24
56	SO SAD THE SONG	GLADYS KNIGHT & THE PIPS (Buddah 544)	57	63	7
57	OB LA DI, OB LA DA	THE BEATLES (Capitol P4347)	61	82	3
58	SOMEBODY TO LOVE	QUEEN (Elektra E-45362)	81	—	2
59	LOST WITHOUT YOUR LOVE	BREAD (Elektra E45365)	73	—	2
60	I CAN'T LIVE IN A DREAM	OSMONDS (Polydor PD 14348)	53	54	10
61	THE END IS NOT IN SIGHT	AMAZING RHYTHM ACES (ABC/Dot 12202)	56	59	11
62	AIN'T NOTHING LIKE THE REAL THING	DONNY & MARIE OSMOND (Polydor PD 14363)	79	—	2
63	WHENEVER I'M AWAY FROM YOU	JOHN TRAVOLTA (Midland Int'l./RCA 10780)	64	69	8
64	THIS SONG	GEORGE HARRISON (Dark Horse/WB DRC 8294)	78	—	2
65	MR. MELODY	NATALIE COLE (Capitol 4238)	54	55	11
66	BABY BOY	MARY KAY PLACE AS LORETTA HAGGERS (Columbia 3-10422)	66	72	6
67	DON'T TAKE AWAY THE MUSIC	TAVARES (Capitol 4348)	75	81	5
68	TORN BETWEEN TWO LOVERS	MARY MacGREGOR (Ariola America/Capitol 7638)	84	98	3
69	DADDY'S LITTLE GIRL	RAY SAWYER (Capitol 4344)	72	78	5
70	DRIVIN' WHEEL	FOGHAT (Bearsville/WB B55 0313)	83	—	2
71	HELP WANTED	HUDSON BROTHERS (Arista 2324)	74	79	5
72	ANYTHING YOU WANT	JOHN VALENTI (Ariola America/Capitol 7625)	52	51	16
73	MADEMOISELLE	STYX (A&M 1877)	94	97	4
74	9,999,999 TEARS	DICKEY LEE (RCA 10764)	77	84	3
75	CATFISH	FOUR TOPS (ABC 12214)	80	85	6
76	DO WHAT YOU WANT TO DO, BE WHAT YOU ARE	DARYL HALL & JOHN OATES (RCA PB 10808)	82	88	4
77	SATURDAY NITE	EARTH, WIND & FIRE (Columbia 3-10439)	—	—	1
78	EVERY FACE TELLS A STORY	OLIVIA NEWTON-JOHN (MCA 40642)	85	90	3
79	SIXTEEN REASONS	LAVERNE AND SHIRLEY (Atlantic 3367)	88	—	2
80	ENJOY YOURSELF	JACKSONS (Epic 8-50289)	86	91	3
81	YESTERDAY'S HERO	BAY CITY ROLLERS (Arista AS 0216)	—	—	1
82	BLINDED BY THE LIGHT	MANFRED MANN (WBS 8252)	100	—	2
83	LET'S BE YOUNG TONIGHT	JERMAINE JACKSON (Motown M1401F)	87	94	4
84	BABY, BABY I LOVE YOU	TERRY CASHMAN (Lifesong 45015)	89	92	3
85	WEEKEND IN NEW ENGLAND	BARRY MANILOW (Arista 212)	—	—	1
86	DOG EAT DOG	TED NUGENT (Epic 8-50301)	91	—	2
87	I DON'T WANNA LOSE YOUR LOVE	EMOTIONS (Columbia 3-10347)	90	93	3
88	BABY, I'LL GIVE IT TO YOU	SEALS & CROFTS (WB 8277)	92	—	2
89	I KINDA MISS YOU	MANHATTANS (Columbia 3-10409)	93	95	3
90	IT KEEPS YOU RUNNIN'	DOOBIE BROS. (WB 8282)	98	—	2
91	LUCKY MAN	STARBUCK (Private Stock 45125)	—	—	1
92	WHAT CAN I SAY	BOZ SCAGGS (Columbia 3-10440)	—	—	1
93	LIVING IT DOWN	FREDDY FENDER (ABC/Dot 17652)	95	96	3
94	KEEP ME CRYIN'	AL GREEN (Hi/London 2319)	99	—	2
95	FREE	DENIECE WILLIAMS (Columbia 10429)	96	—	2
96	SHAKE YOUR RUMP TO THE FUNK	BAR-KAYS (Mercury 73833)	97	99	3
97	IF NOT YOU	DR. HOOK (Capitol P4364)	—	—	1
98	MAN SMART, WOMAN SMARTER	ROBERT PALMER (Island 075)	—	—	1
99	DO IT TO MY MIND	JOHNNY BRISTOL (Atlantic 45-3360)	—	—	1
100	(SHE'S JUST A) FALLEN ANGEL	STARZ (Capitol P4343)	—	—	1

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Dose Of Rock 'N' Roll (Bloomsbury — BMI) 33
A Fifth Of Beethoven (RFT — BMI) 39
After The Lovin' (Silver Blue — ASCAP/Oceans Blue — BMI) 16
Ain't Nothing (Jobete — ASCAP) 62
A Little Bit (By Gosh — ASCAP) 55
Anything You Want (Minta — BMI) 72
Baby Boy (Sook — ASCAP) 66
Baby, I'll (Dawnbreaker — BMI) 88
Baby, Baby I (Almo/Fram-Dee — ASCAP) 84
Beth (Cafe Amer./Kiss Songs — ASCAP) 17
Blinded (Laurel Canyon — ASCAP) 82
Car Wash (Duchess — BMI) 40
Catfish (ABC/Dunhill/Rall — BMI) 75
Daddy's Little (Horse Hairs — BMI) 69
Dazz (Silver Cloud/Trolley — ASCAP) 24
Devil Woman (Unichappell — BMI) 44
Did You Boogie (Goblet — BMI) 54
Disco Duck (Stafree — BMI) 21
Dog Eat (Magic Land — ASCAP) 86
Do It To (Bushka — ASCAP) 99
Don't Fear (B.O. Cult — ASCAP) 32
Don't Take (Bull Pen — BMI/Perren Vibes — ASCAP) 67
Do What You (Unichappell — BMI) 76
Do You Feel (Almo/Fram-Dee/U.A. — ASCAP) 23
Drivin' (Knee Trembler — ASCAP) 70
Enjoy Yourself (Mighty Three — BMI) 80
Every Face (Chrysalis/Bruce Welch — BMI/Dejamus — ASCAP) 78
Fernando (Art Work — ASCAP) 26
Flight 76 (RFT/Don Kirshner — BMI) 53
Free (Kee/Drick — BMI) 95
Getaway (Kalimba — ASCAP) 51
Give It Up (NY Times/Content/Little Bear's — BMI) 36
Hello Old Friend (Stigwood — BMI) 43
Help Wanted (Fox Fanfare/Double Diamond — BMI) 71
Hot Line (Bull Pen — BMI/Perren Vibes — ASCAP) 28
I Can't Live (Silver Blue/Arnold J — ASCAP) 60
I Don't Wanna (Pamjokeen — BMI) 87
If Not (Horse Hairs — BMI) 97
If You Leave (Big Elk/Polish Prince — ASCAP) 25
I Kinda (Nattahnam/Blackwood — BMI) 89
I Like (Sound of Nolan/Chelsea — BMI) 47
I Never Cry (Ezra/Early Frost — BMI) 10
I Only Wanna (Chappell — ASCAP) 37
It Keeps (Tauripin — BMI) 90
It's A Long (Australian Tumbleweed — BMI) 34
It's Only Love (Hamsten — BMI) 46
Jeans On (Moth/Dick James — BMI) 31
Just To Be (Jobete/Commodores — ASCAP) 11
Keep Me (Jec/Al Green — BMI) 94
Let's Be (Jobete — ASCAP/Stone Diamond — BMI) 83
Living It (Ben Peters/Crazy Cajun — BMI) 93
Livin' Thing (Unart/Jet — BMI) 20
Lost Without (Kipahula — ASCAP) 59
Love Ballad (Unichappell — BMI) 27
Love Me (Unichappell — BMI) 18
Love So Right (Stigwood — BMI) 5
Lowdown (Boz Scaggs/Hudmar — ASCAP) 45
Lucky Man (Brother Bill's — ASCAP) 91
Mademoiselle (Almo — ASCAP) 73
Magic Man (Andorra — ASCAP) 30
Man Smart (Chesdel — BMI) 98
More Than (Pure Songs — BMI) 4
Mr. Melody (Jay's Ent./Chappell — ASCAP) 65
Muskrat Love (Wishbone — ASCAP) 2
Nadia's Theme (Screen Gems/Col. — BMI) 6
Nights Are Forever (Dawnbreaker — BMI) 14
9,999,999 Tears (Lowery — BMI) 74
Ob La Di (Maclen — BMI) 57
Play That Funky (Bema/Blaze — ASCAP) 48
Rock'n Me (Sailor — ASCAP) 9
Saturday (Saggifire — BMI) 77
Shake Your (Sherlyn — BMI) 52
Shake Your Rump (Barkay — BMI) 96
She's Gone (Unichappell — BMI) 29
She's Just (Rocksteady/Starzongo — ASCAP) 100
Sixteen (Belinda/Elvis Presley — BMI) 79
Somebody (Queen/Beechwood — BMI) 58
Sorry Seems (Big Pig/Leeds — ASCAP) 19
So Sad (Screen Gems/Columbia — BMI/Print St. — ASCAP) 56
Stand Tall (Shillelagh — BMI) 13
Still The One (Siren — BMI) 42
That'll Be (MPL Communications — BMI) 38
The Best Disco (Can't Stop — BMI) 22
The End (Fourth Floor — ASCAP) 61
The Rubberband (Mighty Three — BMI) 7
The Wreck (Moose — CAPAC) 3
This One's For (Kamakazi — BMI) 41
This Song (Ganga/B.V. — BMI) 64
Tonight's The Night (Cook & Trumpet — ASCAP) .. 1
Torn Between (Muscle Shoals — BMI/Silver Dawn — ASCAP) 68
Walk This (Dekset — BMI) 50
Weekend (Unart/Piano Picker — BMI) 85
What Can (Boz Scaggs/Hudmar — ASCAP) 92
Whenever I'm Away (Midsong — ASCAP) 63
Whispering (Fisher/Miller — ASCAP/Pink Pelican — BMI) 49
Yesterday's (Edward B. Marks — BMI) 81
You Are My (Electrocord — ASCAP) 35
You Are The (Stephen Stills — BMI) 8
You Don't Have (Groovesville — BMI) 15
You Make Me (Brain Tree/Chrysalis — BMI) 12

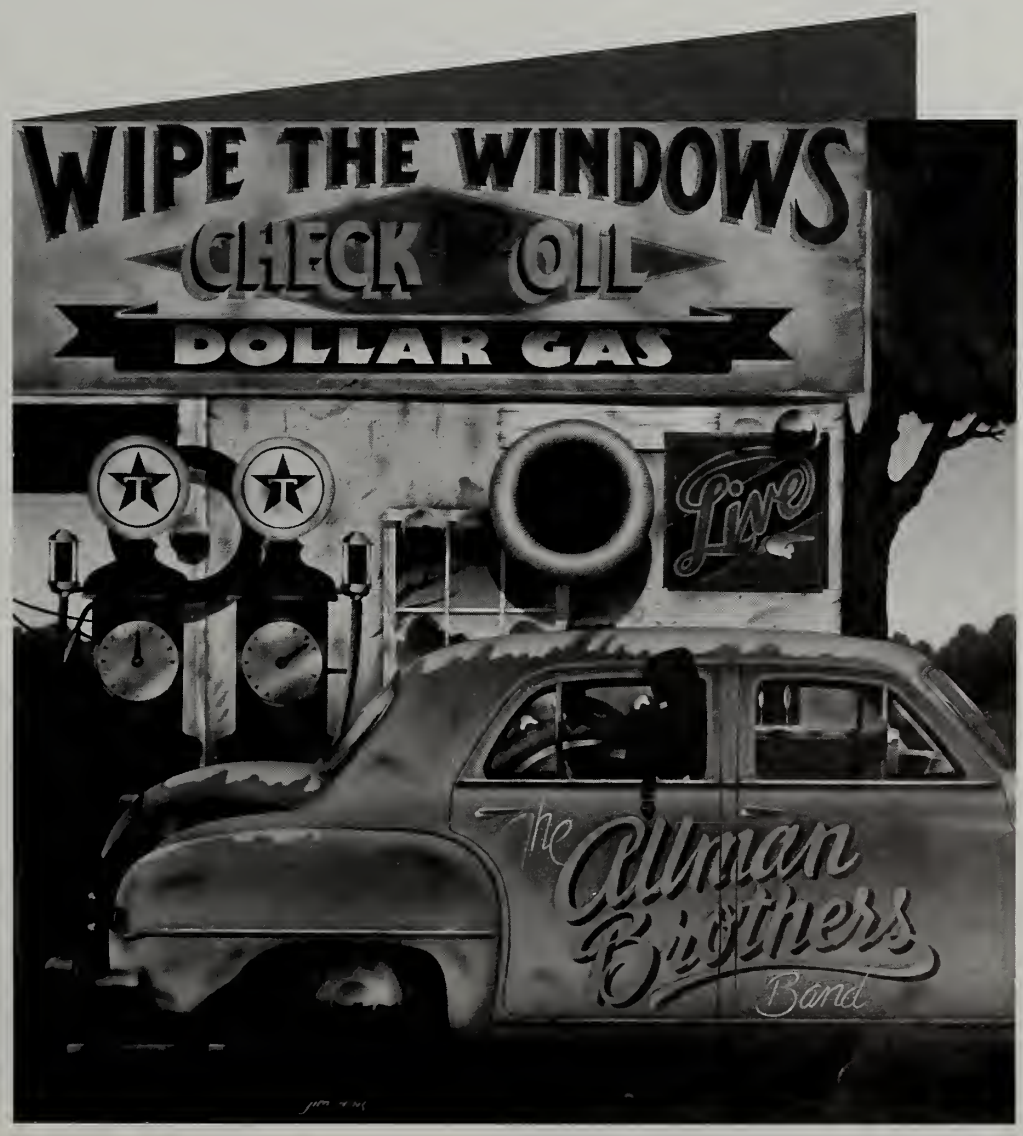
Wipe The Windows, Check The Oil, Dollar Gas.

As procreators of what was later to be termed "Southern Music," The Allman Brothers Band achieved legendary status through years of hard road work in the gladiatorial arena of today's concert halls where they always gave the fans their money's worth. *Wipe The Windows, Check The Oil, Dollar Gas* is a 2-lp collection of previously unreleased live recordings that continues the group's tradition of delivering the rock and roll goods. Recorded over a three-year period, the album features historic performances from New Year's Eve, 1972, at the Warehouse in New Orleans, the mammoth Summer Jam concert at Watkins Glen, New York, in 1973, Winterland in San Francisco 1973, and the band's four-month tour of 1975.

"Caught on that one special night in twenty, The Allman Brothers Band could always go beyond simple brilliance, and create the rarest of magical moments on stage. The fact that some of those moments were caught on tape is as reassuring as it is exciting. There could be no better document to one of the greatest bands ever."
Cameron Crowe—"Rolling Stone"

"A moment in musical history...electrifying!! The classic live cut "Jessica" should be mandatory night programming on any rock radio stations."
—Kal Rudman

"The Allman Brothers Band displays a kind of musical prowess that is so far ahead of most rock bands that you'd think the other groups would want to unplug their amplifiers in shame."
Robert Hilburn—"Los Angeles Times"



Wipe The Windows, Check The Oil, Dollar Gas.
is from The Allman Brothers Band on Capricorn Records and Tapes, Macon, Ga.

CAPRICORN RECORDS

A striking change in a familiar face.

Melanie. A talent that was always there, subtly growing, ripening, is now awakened with the album you always knew she could make.

"Photograph." By Melanie. On Atlantic Records and Tapes

Produced by Peter Schekeryk

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Major Retailers Add Substantial Footage Based On Survey

NEW YORK — The nation's leading chain stores added footage at a rate of 20% this year, according to Inside Retailing. Among them, J.C. Penney Co. added two million more feet this year, Kresge nearly doubled its rate of expansion, and G.C. Murphy tripled its rate of new footage. The bulk of this expansion came from the recycling of closed stores, mainly W.T. Grant buildings. Consequently, next year's growth pace is expected to return to 1975 levels.

Not every chain, however, participated in the expansion boom. Charted below are 18 chains, divided by Inside Retailing into three groups according to their expansion rates: aggressors, conservatives and curtailers.

Aggressors (sq. ft. added in 100,000s)	1976	1975
Kresge	174.0	95.0
J.C. Penney	75.0	55.0
F.W. Woolworth	26.0	19.0
Federated	23.64	19.33
Lucky Stores	19.14	15.25
G.C. Murphy	18.2	5.8
Assoc. Dry Gds.	15.43	9.54
Wal-Mart	13.14	6.81
Dayton-Hudson	10.0	5.85
Macy's	9.06	5.31
Mervyn's	8.0	1.75
Fred Meyer	7.65	1.55
Melville	7.30	4.65
Conservatives (sq. ft. added in 100,000s)	**1976**	**1975**
Sears	38.0	31.0
Mont. Ward	17.37	18.64
Albertson's	9.82	1.099
Jewel	9.73	9.08
Curtailers (sq. ft. added in 100,000s)	**1976**	**1975**
Carter-Hawley	7.5	9.55

Retail Price Survey:

Karol Cuts Shelf Prices In Policy Shift; Competition Drives Down Prices In Boston

by Ken Terry

NEW YORK — A new intensification of the "price war" among New York record retailers has been signalled by two developments: Jimmy's Music World, one of two area retailers that initiated the citywide practice of advertising selected $6.98 list LPs for $2.99, has just opened its eleventh store in New York, and King Karol, which has been maintaining its regular store prices at about a dollar below list, lowered its regular shelf price for $6.98 list albums to $4.49 at its six stores.

David Sutton of Sutton Distributing Co., which owns Jimmy's Music World, was unavailable for comment about the impact of his chain's continuing expansion on the local retailing scene. However, Jimmy's print ads this week make it abundantly clear that the company has no intention of relaxing its pressure on the competition. The chain advertised 12 albums, including several top-selling LPs for $2.99 in the November 14 edition of the Sunday New York Times, and ten other LPs including the latest albums by Phoebe Snow, George Benson, ELO, the Bee Gees and Marvin Gaye, were promoted by Jimmy's for $2.99 each in the New York Daily News that same day.

Karol Capitulates

Among New York's major record retailers, King Karol was the last to hold its store prices at the levels which prevailed before the current price war began. Interestingly, its new regular store prices of $4.49 for $6.98 list records undercuts the corresponding figures at both Sam Goody ($5.49) and Korvettes ($4.99) in New York City. It is not nearly as low, however, as the regular store prices at Jimmy's ($3.99) and Disc-O-Mat ($3.69).

It would seem that in changing its pricing structure King Karol is responding to the ferocious competition in New York City, where all of its stores are located. In a recent interview with **Cash Box** (Nov. 13), though, Ben Karol, the chain's owner, declared, "We try very hard never to allow ourselves to be influenced by what other retailers think or do." During the same interview he remarked that "we don't even compete (with other retailers)" because King Karol carries such an extensive selection of records.

This week, asked for the reasoning behind his policy change, Karol stated, "We want to increase our volume. Right now we have embarked on a program where we want to triple our volume. And we're going to try to do that using every method possible. One of the methods is to lower the prices. Another method is more extensive

continued on pg. 28

Wallichs Quits Traditional Pricing; Goes To Discount

by Robert Rohwer

LOS ANGELES — In an attempt to reverse this year's 11.6%/$325,000 decline in record sales, Wallichs Music City's seven Southern California stores will enter the discounting fray for the first time ever.

During a time of growth for other competing southland retailers, Wallichs has seen its record sales drop from $2.834 to $2.506 million.

'Absolute Necessity'

"Discounting is an absolute necessity if we want to keep up with our competition," explained company president Clyde Wallichs. With record sales accounting for 42.4% of Wallichs' total income, the decrease in sales can be attributed to the domination of the market by Wallichs' price-conscious competitors: Tower, Licorice Pizza, Wherehouse and Music Plus Records.

continued on pg. 30

2-LP Sets Competitively Priced Despite Their Varying List Prices

NEW YORK — In five newspaper editions dated Sunday, November 14 and in the *Cleveland Plain Dealer's* November 12 issue, one or more of four current double albums with varying list price tags were advertised at competitive prices.

At The Record & Tape Collector in Baltimore, Stevie Wonder's "Songs In The Key Of Life" ($13.98 list) was promoted for $7.88/$10.49 tape, and Led Zeppelin's new release ($11.98 list) for $6.97/$10.49 tape. In Cleveland, Uncle Bill's offered the Wonder release for $7.95/$9.95 tape and Led Zeppelin's album was promoted for $8.28, at Gold Circle in Cleveland and for $6.99 at J.P. Snodgrass.

In addition to these two albums, Korvettes advertised Elton John's "Blue Moves" and the soundtrack to "All This And World War II" (both $12.98 list) for $7.99 each in New York (see accompanying story). Sam Goody in Philadelphia promoted the Wonder and Elton John albums for $7.99; Wall-to-Wall Sound in Philadelphia advertised "Blue Moves" for $7.18/$9.29 tape; and Sears in San Francisco advertised it for $8.99.

In order to provide a more complete picture of the retail price relationships among these four albums, **CB** surveyed major retailers around the country to ascertain their current selling prices. The accompanying table lists the results.

A&M Begins Holiday Promo

LOS ANGELES — A&M Records is entering the holiday season by offering customers at the retail level nationwide a chance to win either a free record or tape, or 50 cents off on any A&M product, simply by picking the right album on one of 18 million "Christmas cards."

This "holiday giveaway" will run through the month of December. Each customer when he enters the store will be given a four-color "Christmas card" featuring sixteen A&M albums. Beneath each album will be a sweepstakes-like scratch-off stripe of ink, each concealing a message. Customers will be allowed to scratch off only one spot. If the message reveals the words "50 cents off," that specific album or tape may be purchased for 50 cents off the regular purchasing price. If the message reveals the words "free album," that specific album or tape is to be given free as a holiday gift from A&M. Each card contains four chances for a win of the discount and one card in 50 contains the chance for the free album.

Radio Shack To Discontinue Sale Of Quadraphonic Equip.

NEW YORK — Quadraphonic equipment has been dropped from Radio Shack's 1977 catalog because "it simply didn't sell," according to Bernard Appel, vice president of merchandising for Radio Shack. Appel declined to specify how much money Radio Shack has lost on quad, but admitted that "we didn't make any money, let's put it that way. It was not a profitable business."

Three Factors Cited

In a telephone interview, Appel indicated that he believed three factors were responsible for quad's failure in the marketplace: "The lack of adquate software; a strong desire by the consumer not to put four speakers in a room; and a sound that the listener was not used to hearing in the concert hall."

Radio Shack has no plans to restock quad unless the market demands it, according to Appel. "And even then we won't be the first," he maintained. "Radio Shack stores are currently just selling out demos."

'Unrealistic'

Radio Shack, a division of the Tandy Corporation, and the largest retailer of consumer electronics equipment with 3,720 domestic and 900 foreign stores, believed quad was "unrealistic," Appel stated.

"Quad is a totally dead issue," he emphasized. "It's not a viable line of business; it's a line of crap."

Employees At ABC In Seattle Return To Work After Strike

by Julian Shapiro

NEW YORK — Warehouse employees at the ABC Record and Tape Sales Corp. in Seattle returned to work on November 15 after a two-week strike. The walkout, triggered by the expiration of a contract between ABC and Local 17 of the Teamsters, representing the workers, ended with the ratification of an oral agreement between the two parties by the union membership.

A spokesman for the union indicated that the strike was called because an impasse had been reached in the negotiations which had commenced in September. Provisions of the new contract which will run for 39 months include an increase in contract wage and benefit plans as well as a modification of existing job classifications, according to the union spokesman. "But the cause of the strike was the need for an economic package," he reiterated. "It was simply a contract dispute," commented a spokesman for ABC Inc. in New York, which owns the independent distributorship in

continued on pg. 30

4-LP Price Comparison

	Stevie Wonder	Led Zeppelin	Elton John	"All This & WW II"
Atlanta: Peaches	$7.98	$6.98	$7.55	—
Baltimore: Record Masters	$9.79	$7.98	$7.98	$9.98
Boston: Harvard Coop	$7.49	$6.49	$7.49	$7.98
Chicago: Musicland	$8.87	$8.67	$9.67	—
Cleveland: Record Theatre	$8.99	$7.99	$8.99	$9.99
Dallas: Sound Warehouse	$7.95	$6.95	$7.45	$7.45
Houston: Foley's	$9.99	$9.99	$9.99	—
Los Angeles: Music Plus	$7.99	$7.99	$6.89	$8.99
Miami: Specs	$9.99	$7.99	$8.99	$9.98
New Orleans: Mushroom	$7.99	$6.99	$6.99	$8.89
New York: Sam Goody	$8.49	$9.98	$7.49	$10.98
Philadelphia: Sam Goody	$6.99	$6.99	$7.99	$10.98
San Francisco: Tower	$7.88	$7.88	$7.88	$7.88
Odyssey	$7.69	$6.59	$7.69	$7.14
Seattle: Music Street	$8.79	$7.98	$9.98	$7.79
Washington, D.C.: Waxie Maxie	$9.98	$9.98	$10.98	$ 9.98
Harmony Hut	$8.88	$8.98	$11.98	$11.98

WHEN YOU MAKE IT AS A BAND IN MEMPHIS,

YOU'RE READY TO MAKE A DEBUT ALBUM.

It's happened before in Memphis. The small club circuit would explode with sound. From Elvis to Rufus Thomas to B.B. King. The raw, genuine sound that rises from those Memphis streets, if harnessed, could conquer the world.

It's happening again. A group of five extremely impressive rock & roll dynamos called Target make their move from playing the small clubs to opening for big name acts at the last minute. And when it's all over they get a better reception than the headliners.

It's only right. Target is the real thing. A tough, high-voltage bolt of electric power combined with a rare virtuosity that even Memphis couldn't hold down.

TARGET (SP 4607)
ON A&M RECORDS & TAPES
Produced by John Ryan

FRONT COVER

Dr. Hook has had a roller-coaster career from the bottom to the top, back down and now back up again. There was a point a few years ago when they had several top hits and gold records such as "Sylvia's Mother" and "Cover Of The Rolling Stone," but one day they woke up and found they were bankrupt. Instead of worrying about it, they switched labels to Capitol and released an album called, what else, "Bankrupt." The single "Only Sixteen," a remake of the old Sam Cooke tune, took off to certified gold and they were on their way again.

Their second Capitol album, "A Little Bit More," solidified their second rise of popularity. The album, which is still on **Cash Box**'s chart, not only contained "Only Sixteen," but also the smash title track which went to #9 on the **CB** singles chart and remains listed after nearly six months as it nears gold. In addition, Dr. Hook has recently stormed the country community by moving to and recording in Nashville, having a hit country single with "A Couple More Years" (also on the "A Little Bit More" LP) and even making an appearance on the Grand Ole Opry. Yet another single from the same album, "If Not You," was released Nov. 15.

Ray Sawyer, one of Dr. Hook's founding members and well-known as one of their lead singers (the one with the eye-patch), has also taken on a solo venture. His first single, "(One More Year Of) Daddy's Little Girl," was released Oct. 11 and is on **Cash Box**'s singles chart.

While still irreverent and humorous onstage, Dr. Hook's latest album and singles reflect an expanding of musical horizons to include ballads and softer love songs which have been whole heartedly embraced by old and new fans as well as AM, FM, progressive, MOR and country radio stations alike.

It's only been four years since their first album was released, but it's been a long crazy ride for Ray Sawyer, Dennis Locorriere, Jance Garfat, Rik Elswit, Bill Frances and John Wolters, whose futures look brighter than ever.

INDEX

Album Chart 1-200	53
Album Reviews	33
Country Top 100 Singles	39
Country Top 50 LPs	36
FM Analysis	23
For The Record	30
Independents Section	31
International Section	49
On Jazz	41
Looking Ahead	30
New Additions To Playlist	24
Pop Radio Analysis	26
Radio Report	22
Regional Album Activity	28
R&B Top 100 Singles	44
R&B Top 75 LPs	42
Singles Bullets	27
Singles Chart Top 100	4
Singles Reviews	20
Talent On Stage	40

Rivers Reactivates Soul City Records

LOS ANGELES — Soul City Records, established by Johnny Rivers as a joint venture with Liberty Records in 1966 and sold in 1970 to Columbia Pictures Industries with Rivers maintaining rights to the name, has recently been reactivated with the release of a single by Rivers, "Ashes and Sand," and an album to follow.

Label policy will be to release and work only one single and one album at a time, following careful selection of acts and material based on market research tests showing strong potential for chart penetration, according to Rivers. Soul City will rely on independent promotion, distribution and marketing with these appointments to be announced later.

Korvettes, Marboro Stores Sued For Illegal Sale Of Posters

Frampton Asks $2 Mil. Damages

by Phil DiMauro

NEW YORK — Two separate million-dollar lawsuits have been commenced by Peter Frampton, naming Korvettes, Inc. and Marboro Bookshops Corp. as defendants. The complaints, filed in state supreme court here by Frampton's attorneys Beldock, Levine and Hoffman, charge the two retailing operations with separate willful violations of the civil rights law of the state of New York through sale of Frampton posters manufactured without official consent of the artist or his management.

Unauthorized Posters

The complaints state that Korvettes and Marboro Bookshops have each "wrongfully exploited the plaintiff's name and likeness" through the sale of unauthorized Peter Frampton posters. Each defendant is being sued for $500,000 actual damages and an additional $500,000 punitive damages.

Problem

Frampton's lawyer Elliot Hoffman informed **Cash Box** that the problem exists in other retail chains as well as in smaller, individual 'headshops.' He stated further, "Factually, the business has been operated on the theory that you can do anything you want until you get caught, and when you get caught, you probably don't pay anything in back royalties or damages. Most people who've been involved in this have simply apologized, withdrawn the merchandise or appeared to withdraw the merchandise, and been let off the hook." For this reason, he commented, lawsuits of this nature are a rarity.

Ripped-Off Merchandise

Hoffman, who represents many music industry clients, stated that "it's almost impossible to walk into a headshop and not find ripped-off merchandise on the counter." The law firm is authorized by Bandana

(cont. on page 30)

WCI Accepts 2.6 Million Shares In Solicitation Of Its Common Stock

NEW YORK — Warner Communications Inc. (WCI) has received the equivalent of 3,279,482 shares of its common stock, pursuant to a solicitation announced last month. Of that total, WCI indicated that it will accept the equivalent of 2,623,586 shares or 80% of the stock tendered on a pro rata basis, treating each share of series D convertible preferred stock as two shares of common stock.

At the exchange rate of $27.25 per common share, WCI will issue approximately $71.5 million worth of subordinated sinking fund debentures at face amount at a 9⅛% annual interest rate due in 1996. Cash will be paid for any fraction of a debenture less than $100, based on recent market prices for WCI's common shares. The shares not accepted will be returned.

According to a corporate spokesman, the more than 2.6 million shares accepted fulfills the goal WCI set when the solicitation was announced (**Cash Box,** Oct.23). "We felt that it wasn't advisable for a number of reasons to take 100% (of the shares offered). It would have created another $12 million in debt and reduced equity that much. We wanted to keep the debt/equity ratio at a comfortable level."

Replying to reaction to the number of shares offered for sale, the spokesman explained that most people were surprised at how low the total was. "They expected that we would get more than that, given the premium over the market price of the stock when we announced the deal. WCI officials, however, were not greatly surprised at the final total tendered," he continued. "We knew it would not be as high as the street thought."

Of the nearly 3.3 million shares received, only about 2-3 percent were preferred, based on the two-for-one equivalency, at the expiration of the exchange offer on November 13. Nearly one million series D shares were outstanding before the tender in addition to 13 million shares of common stock.

Public Offering

In another development, WCI announced that it was proceeding with plans for a public offering of $100 million of senior notes due in 1986. The net proceeds of such offering would be applied to reduce intermediate-term bank debt.

Goody's Earnings Continue Decline

MASPETH — Sam Goody's Inc. third quarter net loss for the period ended September 30 declined to $96,890 from $167,461 for the same period last year. However, Goody's net loss for the nine month period ended September 30 climbed substantially to $483,212, from a net loss of only $3,088 for the identical nine month period in 1975.

3rd Qtr. Sales

Sam Goody's third quarter sales for the period ending September 30 rose slightly to $10,617,841 from sales of $10,202,298 for 1975's third quarter. For the nine month period ended September 30, sales increased to $31,512,024 from sales of $28,333,600 for the same period in 1975.

Sam Goody, Inc. operates 27 retail stores in New York, New Jersey, Philadelphia, Connecticut and North Carolina.

Schwartz Bros. Sales, Income Up 3rd Qtr.

WASHINGTON, D.C. — Schwartz Brothers, Inc., reported income of $28,563 on sales of $5,688,209 for the third quarter ended September 30. This compares to a loss of $16,812 on sales of $5,012,873 for last year's third quarter.

Schwartz's income for the nine month period ended September 30 was $59,711 on sales of $16,224,738. This contrasts with a loss of $103,138 on sales of $14,595,849 for the same period in 1975.

Schwartz also announced the opening of a new Harmony Hut in the East Point Mall in Baltimore, Schwartz's second retail store in the Baltimore area. This brings the total number of Harmony Hut stores to 15, with other stores in New Jersey, Pennsylvania, Maryland, and Washington, D.C.

Kresge Sales, Income Up

TROY, MICH. — The S.S. Kresge Company reported a 36.4% increase in third quarter profits, from $75,933,000 in 1975 to $103,581,000 in 1976. Earnings for the nine month period were similarly up, from $191,753,000 to $296,735,000.

Sales for the company in the quarter rose 24.2%, from $1,634,000,000 in 1975, to $2,029,349,000 in 1976, while income from retail operations increased 38.8%, from $39,593,000 in the third period of 1975 to $54,952,000 this year.

Nine month sales rose to $5,699,152,000 compared with $4,638,989,000 last year.

Net income soared to $55,492,000 for the third quarter, up from $39,679,000 last year, for a 39.9% improvement. Net income for the nine month period was $156,430,000, a 56% increase over the $100,274,000 reported for the first three quarters of 1975.

Foghat Outlaws Gold

NEW YORK — Foghat's "Rock And Roll Outlaws" album has been certified gold by the RIAA.

MCA, McCoy-Kipps Sign Agreement

LOS ANGELES — The signing of a production agreement between MCA Records and McCoy-Kipps Productions has been announced by MCA Records president J.K. Maitland. Under the terms of the agreement, McCoy-Kipps will deliver album product to MCA on two new black-oriented acts, with production to be handled by producer-composer-artist-arranger Van McCoy and Charles Kipps, Jr. The first artist under the agreement, scheduled for an early 1977 release, is actress-cover girl Tamara Dobson.

MCA, McCOY-KIPPS INK PACT *— Pictured (from l) at the signing of the MCA/McCoy-Kipps production agreement are: Van McCoy, MCA vice-president of administration Lou Cook, MCA president J.K. Maitland, Charles Kipps Jr. and MCA attorney David Jackson.*

RCA SIGNS MILES — Barry Miles has been signed to RCA Records via Gryphon Productions. Shown here welcoming him to RCA (from l) are: Mike Berniker, division vice president of popular music A&R; Ken Glancy, president of RCA Records; Miles; Norman Schwartz, producer for Gryphon; and Hermie Dressel, Miles' manager.

Cocktail Parties Produce Sales For Washington Area One-Stop

NEW YORK — Cocktail parties for the small record store owners who comprise the bulk of its accounts have helped Potomac Music and Record Services Inc. stimulate sales and increase profits in the past several months. In fact, the parties have been so successful for the one-stop servicing metropolitan Washington, D.C., that it plans to increase both the number and size of the parties in the future.

Unique Strategy

This unique strategy was first employed in September, when Potomac invited thirty to forty accounts to its office for a party featuring a performance by LTD. A case of champagne, wine, cheese, and snacks, paid for by A&M Records, were served to the record store owners, and in between sets, the dealers met the group and received posters, autographs, and other promotional material. Purchasing also took place during the party, resulting in sales of over 300 albums.

Subsequent parties have featured Wild Cherry, McCoo and Davis, Michael Henderson, Walter Jackson and Melba Moore, hosted in conjunction with their respective record companies. After the Wild Cherry appearance, Potomac sold over 500 copies of the group's album.

The "purchase while partying" concept was conceived by Al Marks, Potomac buyer, and Chris Toby, salesman for Schwartz Brothers Distributors. Marks specified three main advantages of the cocktail parties. "First, you establish a better relationship with your customers. Second, you make more money since you sell the product. Third, you keep the business in your own market, because the dealer thinks, 'hey this guy's been good to me.' " To date, Marks said, "the parties have been a tremendous sucess."

Soul Shack Expands With 2nd Retail Outlet

NEW YORK — Soul Shack, a Washington, D.C. retailer, has opened a second store in suburban Prince George's County, Maryland. Owner George Gillespie described the new store as a "black oriented family store," and said the move was made because "we're following our market to the suburbs."

Autographing Session

A highlight of the November 13 opening was an in-store autographing session by The Whispers, underscoring the store's commitment to establishing a black identity. However, Gillespie said more rock selections had been added to the 2,000 square foot suburban store than are available in the original, ten-year-old Soul Shack, located in downtown Washington.

Island Sets Deal With Pacific Arts, Nesmith's Label

LOS ANGELES— A world-wide distribution deal has recently been completed between Island Records and Pacific Arts, Michael Nesmith's independent label. The arrangement includes distribution rights to all Nesmith's product as well as the entire Pacific Arts roster of artists. The first release in the new pact will be "Compilation," an album containing tracks from Nesmith's previous LPs. Early in 1977 Island will release Nesmith's "The Prison" and the Kaleidoscope LP, "When Scopes Collide."

Rainbow Pacts With UA

LOS ANGELES —Roadshow Records and United Artists Records have recently reached agreement on a world-wide distribution pact. The announcement was made by Artie Mogull, president of United Artists Records, and co-presidents of Roadshow Records Fred Frank and Sid Maurer.

Relocate

Frank and Maurer will continue to head up the label's New York office while Nick Albarano, vice-president and general manager, will relocate to Los Angeles where Roadshow will headquarter its West Coast operation later this month. Premier acts on the label include Mark Radice and Enchantment.

Screen Gems Opens New Promo Office

NEW YORK — Screen Gems/Colgems-EMI Music Inc. has opened a midwest promotion office in Detroit, operative Nov. 22. The office will be manned by Mike Steele, former music director of WDRQ in Detroit.

Aerosmith Single Finds New Life One Year After Initial Release

by Phil DiMauro, Wayne Marecl & Jeff Ray

NEW YORK — Aerosmith's latest single, "Walk This Way," did not chart at all upon its original release in September 1975. However, in the issue dated November 20, 1976, the same record debuted on the **Cash Box** top 100 singles chart at #70 bullet, taking a 20-position leap to #50 with a bullet this week.

Second Most Added

These numbers are borne out by the **Cash Box** pop radio analysis, which lists the Aerosmith single as second most added record for the November 20 issue, with key adds at WRKO (Boston), WPGC (Washington, D.C.), WCAO (Baltimore), Q102 (Cincinnati), WCOL (Columbus) and WSAI (Cincinnati). "Walk This Way" tops the most added records list for this week, appearing on the playlists of 18% of the stations reporting to **Cash Box** for adds on a total of one-third of the reporters. Station adds for the week include WMPS (Memphis), WLAC (Nashville), WIFI (Philadelphia), WZUU (Milwaukee) and WBBF (Rochester).

Station Comments

Programmed by Jim Fox, Q102 made the unprecedented move of adding the record at #1 on its survey last week. Fox explains that as a cut from the album, "Toys In The Attic" began getting phone requests in the Cincinnati market about four months ago, at which point station disk jockeys also began playing the song at the city's most frequented disco, where they appear on weekends. Fox then suggested the cut as an occasional night extra about one and one-half months ago, whereupon the song became the station's biggest all-day phone request within the space of two weeks, even though it was not yet programmed on a regular basis.

"The record is about to peak in this market," exclaimed Fox. "Even though it hasn't sold, the album (released April 7, 1975) has sold like crazy in town."

Other Reasons

A random sampling of stations that have added the record around the nation reveals a slightly different explanation each time. At WMPS, where the record was added this week, music director Mike St. John explained that "on the basis of outside research, Aerosmith seems to be one of the hottest acts in our area among teens and 20 to 23 year olds." The decision was made on the basis of album market surveys, telephone and street interviews, and while St. John pointed out that "Walk This Way" was often requested as an album cut before single release, phone response has increased since it was added to the survey as a single.

Oldie Research

At WNOE in New Orleans, Kevin O'Brien, director of music and research systems, commented that the cut had been showing up in the station's oldie research as long as a year ago, and that the station had played the cut with increasing frequency during the rating period, though it was not charted. On the basis of the station's studies of group appeal, O'Brien stated that it did not matter to the consumer that the cut or single was not from the group's current album. He compared the new single to Aerosmith's "Dream On," which he feels "will be with us forever" in terms of airplay.

At Wichita's KLEO, program director Ken Clifford attested to the success of Aerosmith albums in the market according to station research, but he attributed the decision to add the single to "gut feeling. This is a big boogie town." Sydney Coker, music director at Portland's KGW, pointed to album sales and crowd response at Aerosmith concerts, while stating, simply, "I just hear it as being a hit." Interestingly, many of the radio personnel surveyed were not even aware that "Walk This Way" had previously been released as a single, and it was a faint memory at best to those with any recollection.

How It Happened

Columbia Records released the single at the suggestion of three CBS local promotion men, who brought their idea to the floor during a national promotion meeting held at the recent CMA Convention in Nashville. They were Bob Peale, Houston; Fred Pillot, New Orleans; and Mark Westcott, Minneapolis. CBS Records vice president of national promotion Stan Monteiro offered comment, "First of all, Aerosmith has built into a major act, especially in the last year or so. But, if you recall, programmers have been complaining of the recent glut of ballads, and looking for more rock 'n' roll records. We came up with a good, up-rock record at the right time, by a group that's hot. But none of the geniuses in the building figured this out. They were three of our local promotion guys — and I love it!"

Chappell, RSO Pact Global Publishing Deal

NEW YORK — Chappell Music and the Robert Stigwood Organization have entered into an agreement whereby Chappell will administer the music publishing catalogs of the Stigwood Organization worldwide. The agreement, which includes ASCAP (Chappell & Co., Inc. and RSO Publishing Inc.) and BMI (Unichappell Music, Inc. and Casserole Music, Inc.), involves the entire worldwide Chappell group in the administration and promotion of RSO's publishing catalogs.

Included in the RSO writer roster are the Bee Gees (Barry, Robin and Maurice Gibb), Eric Clapton, Thin Lizzy (Phil Lynott, Scott Gorham, Brian Downey and Brian Robertson) and Jack Bruce.

GRT 2nd Qtr. Sales Rise 41% To New High

SUNNYVALE, CALIF. — GRT Corp. earnfor the second quarter ended September 30 increased to $358,000 from a second quarter loss of $2,194,000 in 1975. GRT sales rose 41 percent to a record $11,712,-000 for the second quarter, from $8,296,-000 for the same period last year.

For the six month period ending September 30, GRT's earnings climbed to $680,000 from a loss of $2,454,000 during the same period last year. GRT sales for the six month period rose 37 percent to a new high of $21,361,000 from $15,588,000 in 1975.

***A PIP OF AN OPENING** — Buddah artists Gladys Knight & The Pips recently returned to their hometown of Atlanta, Georgia, for the world premiere of "Pipe Dreams" starring Gladys Knight in her first film role. The premiere was held at Loew's Grand Theatre, which was built for the premiere of "Gone With The Wind." Shown at the premiere (from l) are: Art Kass, president of The Buddah Group; Knight; Barry Hankerson, co-star and producer of "Pipe Dreams"; Steve Verona, writer and director of the film; and Sid Seidenberg, manager of Gladys Knight & The Pips.*

SHERBET

"Superstars from down under"

If I Had My Way

MCA-40653

Their new single from their debut MCA album "Howzat"

MCA-2226

Produced by Sherbet & Richard Lush

MCA RECORDS

FCC Radio Applications: Still In The Hole After Six-Month Freeze

by Rebecca Moore

WASHINGTON, D.C. — With a month and a half left to go on its closed season for AM and FM radio new and major change applications, the FCC still has hundreds of applications to process.

When — or if, as broadcasters fear — the commission again accepts applications after December 31, it will still be in the hole. It will have reduced the number of applications from its June high: 734 FM and 551 AM. But there will still be more applications pending than there were in May of this year: 475 FM and 302 AM.

Closed Season

The purpose of the closed season — which started June 30 — was to allow the FCC's Aural New and Changed Facilities Branch to catch up on its paperwork. A relaxation in technical standards last year resulted in six times the number of AM-FM applications.

The commission gave 60 days notice this spring that it would have a six-month closed season in order to process the extra applications. The commission, including chairman Wiley and broadcast facilities division chief Martin Levy, swore up and down the closed season would end the first of the year.

Broadcasters were not reassured. Many felt that once the FCC turned off the applications tap, it would stay off.

The resulting deluge of applications — 309 FM and 256 AM in June alone — surprised the FCC. "We didn't expect the June bump," said one staffer involved. "It was unprecedented." Previously the FCC averaged 36 FM and 25 AM applications a month.

June AM filings outnumbered all 1975 receipts: 200. Staff estimated that 40% of the June applications were technically deficient. The commission adopted rules allowing immediate return of defective applications. This weeded out a few.

Staff Problems

Two engineers from FM were going to work on AM applications. The June flood delayed that plan. Eventually FM did loan one engineer.

But one was not enough. Six additional engineers were hired in August. Training and inexperience slowed the application disposal process. The full impact of the new staff probably won't be felt until mid-1977, according to FCC estimates.

Each application requires a detailed engineering investigation. Case-by-case examination of each station can take days, or weeks, to complete.

An 80% turnover in attorneys in the Aural Facilities Branch last year didn't help matters either. "It's a crisis situation," lamented one FCCer.

Disposals Up

Despite the crisis, disposals are increasing. The rate has doubled. Disposals for both AM and FM average 71 a month since the June 30 deadline. That's up from 33 a month previously.

It's still not good enough, however. While one backlog was eliminated, another was started. In January the commission will be a little worse off than it was in May, despite six months of intensive processing. But that's not as bad as it was. At least according to the commission.

Davey's Locker Opens In Dallas

LOS ANGELES — Davey's Locker, a four-store chain owned by Sieberts of Little Rock, Ark., recently celebrated the Nov. 5 grand opening of a new 3,200 square foot store, its first in Dallas, Texas.

During its first week, the store offered special sale prices of $3.77 and $3.99 on selected $6.98 list LPs, in addition to various grand opening festivities. Along with the sale, an autograph party was held with Epic recording artist Michael Murphey, and Dallas Cowboys Mark Washington, Robert Newhouse, and Cliff Harris visited the premises. Also featured during the 38-hour grand opening celebration were record package giveaways and a drawing for an RCA compact stereo system.

The store will also be conducting a month-long "Guess The Mystery Artist" contest, in which contest winners will receive an album a month for life, and runners-up will win a album a week for one year.

The Davey's Locker chain presently includes two stores in Little Rock and one Kansas City outlet, in addition to the new Dallas store. On Feb. 1, 1977, a fifth store will be opened in San Antonio. Sieberts, a division of the Handleman Co., also operates the Mad Cats chain, which has 15 outlets in Arkansas, Kansas and Oklahoma.

WANTED

Triple A Company wants to expand into record manufacturing. Company seeks individual with Record Company leadership. Experience necessary to head-up new venture as President.

Must have ability to negotiate with managers and attorneys for major acts as well as have know-how to build strong sales and promotion force.

SALARY $50,000 PLUS

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EXECUTIVES ON THE MOVE

Nathanson

Green

Dashev

Mulhall

Appointments At ABC — Shelley Nathanson has been named national sales co-ordinator for ABC Records. Assisted by Tamara Plant, Nathanson's duties include coordinating branch sales and orders with production, and reporting same to home office. She reports directly to Mel Price, director of sales.

Green To ABC — Richard Green has been appointed to the post of director of business affairs, ABC Records. His duties include negotiating various artist, licensing and production deals as well as handling general business matters relating to the company.

Dashev Named At A&M — David Dashev has been appointed to the newly created post of national director of artist development. Dashev, who joined A&M in 1975 as assistant to label president Jerry Moss, will coordinate all aspects of A&M artist development with special concentration on touring acts. He will serve as the label liaison between artists, managers and agencies with respect to acts on the road.

CBS Appoints Mulhall — Peggy Mulhall has been appointed associate director of media for CBS Records. She was formerly manager of radio advertising for CBS Records.

Beck Joins Contemporary Communications — Dan Beck has been appointed general professional manager for Contemporary Communications Corp. His duties include the supervision of their publishing companies, including Daksel Music Corp. and Seldak Music Corp. artist development, and public relations. Beck formerly served as director of press and public information for Epic Records and its associated labels.

RCA Appoints Gasper — Jerome Gasper has joined RCA Records as a producer in its pop A&R department. He was formerly an independent producer/engineer.

Sidoti Joins 20th — Rick Sidoti has been named national singles sales manager of 20th Century Records. He joins 20th after a tenure with Ben Scotti Promotion.

Selover Promoted At ABC — Shelley Selover has been named to the position of west coast manager of publicity for ABC Records. Selover assumes the post after being a publicist with the company since March of this year and her new responsibilities will encompass the supervision of all press activities for Los Angeles and the western area of the United States.

Barnes Joins Buddah — Reggie Barnes has been appointed west coast promotion representative for Buddah. Barnes previously served as a regional promotion representative for De-Lite Records.

Lifesong Appoints LeWinter — Allen LeWinter has been named east coast regional promotion coordinator for Lifesong. He was most recently national promotion director for JEM/Passport.

CTI Promotes Perry — Andre Perry has been promoted to national sales coordinator of CTI. He was formerly regional marketing director/northeast for the label.

Petnov Joins Lifesong — Shelly Petnov has joined Lifesong Records as assistant to hthe director of sales and marketing.

Realignments At CBS — CBS Records recently announced several personnel changes within the New York inventory management organization and market research departments. In unventory nanagement, Steve Shimp has been promoted to manager of inventory planning; Camille Sasscer has been promoted to manager of new release forecasting; Steven Barricelli has been appointed manager of component control; Diane Fox has been promoted to assistant manager of CBS Records product coordination; and Brenda Sykes has been promoted to supervisor of releasing and listing. In marketing research, Harvey Rosen has been promoted to associate director of market research, and John Messina joins as associate director of consumer panel research.

Shea Upped At ABC — Mary Shea has been promoted to the position of associate professional manager of ABC/Dunhill Music, Inc. and will be located in Los Angeles, working under Hal Yoergler, vice president and creative director.

Appoints At New Direction — Larry Robins has been named director of New Direction, a division of Kevin Hunter Associates, Inc., He was formerly an executive with Gilmore Productions. Judy Axler, formerly of Capitol Records, has joined the company in an executive capacity as public relations director and tour coordinator. New Direction will move into larger quarters at 9255 Sunset Blvd.

Evan Archerd Named At Special Songs — Evan Archerd has been named general manager of the L.A.-based cooperative publishing venture, Special Songs. He comes directly from his position as director of creative services at Vogue Music/T.B. Harms Co.

Sovine Named At BMI — Roger Sovine has been named assistant vice president Nashville, of Broadcast Music, Inc. Joining BMI in 1971, he has been serving as director of writer administration for the southern region of the United States, operating out of the Nashville office.

Island Taps Marin — Bob Marin has been appointed to the position of field marketing manager, Island Records. Before joining Island, he was a sales representative for Eric Mainland distributors.

Beck

Gasper

Barnes

LeWinter

A NEW SONG A NEW SOUND A NEW SINGLE

A NOVEMBER AND DECEMBER TO REMEMBER

WRITTEN BY STEVIE WONDER FOR SERGIO MENDES

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A STAR IS BORN
The original sound track* music
from the Warner Brothers film starring
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The movie will be released to theatres
nationwide at Christmas.
The album is available now on
Columbia Records and Tapes.

Album produced by:
Barbra Streisand and Phil Ramone.

JS 34403

looking ahead to the top 100

101 **SLOW DANCING**
(Jazzbird/Benchmark — ASCAP)
FUNKY KINGS (Arista 209)

102 **OPEN SESAME**
(Delightful/Gang — BMI)
KOOL & THE GANG (DeLite 1586)

103 **MAKE IT UP TO ME IN LOVE**
(Spanka — BMI)
ODIA COATES & PAUL ANKA
(Epic 8-50298)

104 **WHITE BIRD**
(Hallwill — ASCAP)
DAVID LaFLAMME (Amherst AM 717)

105 **SOMEDAY**
(Blendingwell — ASCAP)
HENRY GROSS (Lifesong 45014)

106 **HEART ON MY SLEEVE**
(Irving — BMI)
BRYAN FERRY (Atlantic 3364)

107 **HEART ON MY SLEEVE**
(Irving — BMI)
GALLAGHER & LYLE (A&M 1850)

108 **GREEN GRASS AND HIGH TIDES**
(Hustlers — BMI)
OUTLAWS (Arista 213)

109 **YOU'VE GOT ME RUNNING**
(Dawnbreaker — BMI)
GENE COTTON (ABC 12217)

110 **EVERY NOW AND THEN**
(Screen Gems-EMI — BMI)
MAC DAVIS (Columbia 3-10418)

SUMMIT MEETING *— Backstage at Madison Square Garden, Ken Glancy, president of RCA Records, congratulates John Denver after the first of his two sold-out performances.*

HAIL & HEARTY *— Columbia Records artist Ned Doheny recently stopped by* **Cash Box's** *Hollywood office to meet with editor-in chief David Budge and radio editor J.B. Carmicle. Columbia has just released Ned's debut album for the label entitled, "Hard Candy." Ned is currently rehearsing a band an dplans to begin touring early next year. Pictured left to right: Budge; Richard Kimball, Ned's manager; Doheny; Carmicle.*

Casablanca Nets Gold, Platinum

LOS ANGELES — Casablanca has had records certified gold or platinum by the RIAA within a 30-day period beginning October 15. Kiss' "Rock 'N' Roll Over" was certified gold and the group's "Destroyer" LP certified platinum. Parliament's "Mothership Connection" LP attained platinum status while the album's single, "Tear The Roof Off The Sucker," and the group's new album, "The Clones Of Dr. Funkenstein," were both certified gold. Donna Summer's new album, "The Four Seasons Of Love," was also certified gold.

Southwest Chain Adds Two Stores In Texas

LOS ANGELES — Sound Warehouse has added two more outlets to its operation, which now totals 17 stores in Texas and Oklahoma. A 5,000 square foot shopping center outlet was established in Dallas, and a 7,800 square foot free-standing store was opened in Fort Worth.

Both new stores celebrated their grand openings with $3.45 LP and $4.45 tape sale prices through Nov. 20 on all $6.98 list titles. The Fort Worth store also sponsored an autograph party with Foghat on opening day, and held a concert featuring Nitzinger in its parking lot the following Saturday.

Nugent Garners Gold

NEW YORK— "Free For All," Ted Nugent's most recent album, has been certified gold by the RIAA. This represents the second gold record for Nugent, as "Ted Nugent" went gold earlier this year.

Johnny Rivers

Proudly Announces The Re-Activation of a Classic Record Label

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HARRISON

GEORGE

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33 1/3

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DESIGNED & PHOTOGRAPHED BY BOB CATO

THIRTY-THREE & 1/3

picks of the week

BAY CITY ROLLERS (Arista 0216)
Yesterday's Hero (3:44) (E.B. Marks —BMI) (Vanda, Young)

Bay City Rollers strike back with a hot rock number from their recent "Dedication" LP. The tune features vocals in a harder rock vein than usual. Actual audience screams come in towards the end. A wise follow-up to "I Only Wanna Be With You." Will soon be moving up the top 40.

NEIL DIAMOND (Columbia 10452)
Beautiful Noise (3:14) (Stonebridge Music — ASCAP) (Diamond)

Diamond delivers the title cut from his recent LP "Beautiful Noise." Orchestration begins the tune as Diamond steps in withhis well-known vocal style includes a revolving crousel organ, produced by The Band leader Robbie Robertson, with strings and horns arranged by Nick De Caro. Should do well on MOR and AM playlists.

BOB DYLAN (Columbia 10454)
Stuck Inside Of Mobile With The Memphis Blues Again (3:35) (Dwarf Music — ASCAP) (Dylan)

Edited down from six minutes on the recent "Hard Rain" LP, this is one of the stronger cuts. Live voltage guitars rip across the vinyl. Dylan puts out a powerful and convincing rock vocal. The B side, "Rita May," is previously unreleased. Receives plenty of FM airplay. Watch for AM adds.

SILVER CONVENTION (Midland International 10849)
Dancing In The Aisles (Take Me Higher) (3:18) (Midsong Music — ASCAP) (Levay, Kunze)

Extracted from the recent "Madhouse" LP, the Convention sways back and forth with a disco tune which sings about dancing in the aisles of a 747. The orchestrated arrangement and vocal style are extremely familiar. You can even hear the jet taking off. First for R&B playlists with a probable AM crossover.

LOGGINS & MESSINA (Columbia 10444)
Angry Eyes (2:24) (Jasperilla Music/American Broadcasting Music — ASCAP) (Loggins, Messina)

The recent LP release "Best Of Friends" contains the latest and possibly the last single from the duo Loggins & Messina. A longtime FM favorite features a striking rock arrangement. Winning harmonies spread evenly throughout the vinyl. Some spotless guitar riffs close the song. A sure bet for top 10.

ELVIN BISHOP (Capricorn 0266)
Spend Some Time (3:18) (Crabshaw Music — ASCAP) (Bishop)

A gospel-styled piano plays opening notes as Bishop croons the lyrics. Taken from the current "Hometown Boy Makes Good" LP, already on many playlists, it became the logical single release. A funky guitar cuts up the bridge. Should do extremely well on top 40.

ELLIOT LURIE (Arista 9219)
Rich Girl (3:15) (Chappell Music — ASCAP) (Hall, Oates)

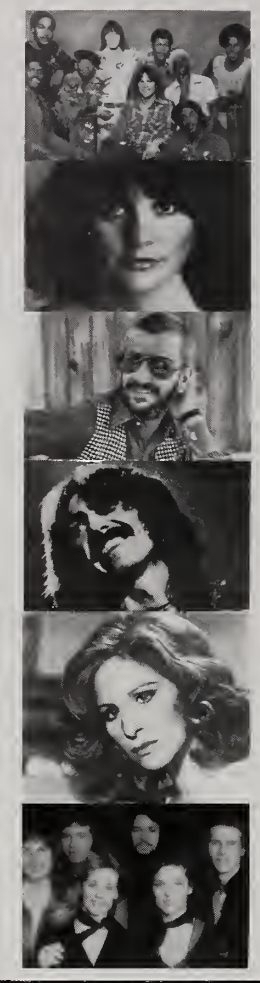
Written by Hall & Oates. Lurie used to be the lead singer with the group Looking Glass known for their hit "Brandy." Lurie belts out a R&B-styled vocal. Rock production is distinct and right to the point. Smooth guitar riffs play an important role. For AM and FM playlists.

SISTER SLEDGE (Cotillion 44208)
Cream Of The Crop (3:35) (Oceans Blue Music/Friday's Child Music/Mured Music — BMI) (Eli, Barry)

It's disco time once again. Sledge puts out a pure commercial sound, their vocals are distinct and upfront background singers fill in some fine R&B harmonies. Should be an instant candidate for both R&B and AM charts.

JIMMY BRISCOE AND THE LITTLE BEAVERS (Pi Kappa 802)
You're My Love, My Life, My Soul (3:59) (Kama Sutra Music/Wanderek Music — BMI) (Kyser)

A soul-inspired orchestration begins the opening notes for this easy-listening R&B ballad. Briscoe's vocal is tender and convincing. Little Beavers help out with some effective harmonies. Adds will be forthcoming from R&B playlists.



K.C. & THE SUNSHINE BAND (T.K. 1020)
I Like To Do It (2:57) (Sherlyn/Harrick Music — BMI) (Casey, Finch)

Following right on the heels of the hit "Shake Your Booty," K.C. returns with another slice from their recent "Part 3" LP. This one has a slight latin flavor emphasized by some spicy horns. The Sunshine Band keeps pouring out familiar disco harmonies. Will surely race up the charts in no time — for R&B and AM playlists.

LINDA RONSTADT (Asylum 361)
Someone To Lay Down Beside Me (3:58) (Sky Harbor Music — BMI) (Bonoff)

Her recent "Hasten Down The Wind" LP contains this followup to the hit "That'll Be The Day." Silvertoned piano and horns start out this strong melodic ballad. Ronstadt's vocal strikes deeply and leaves no doubt that this will be another hit record. Strings play calmly in the background. Already hot on FM playlists; expect the same for AM.

RINGO STARR (Atlantic 3371)
Hey Baby (3:10) (Unart Music/Le Belle Music — BMI) (Cobb, Channel)

Starr comes back with another go-getter from his recent "Rotogravure" LP. It's a sizzling remake of Bruce Channel's old hit. Starr turns out some of his own vibrant power and style. The chorus sings backup throughout the song. Already has heavy FM play — should burst upon the AM stations instantly.

GEORGE HARRISON (Dark Horse/W.B. 8294)
This Song (3:45) (Ganga B.V. — BMI) (Harrison)

Harrison debuts his first single on his own Dark Horse label. From the forthcoming LP "33," a jazzy piano and organ take off on the lead. Harrison sings about his trials with the copyrighting authorities. A firey sax played by Tom Scott spits across the bridge. For FM playlists and top 40.

BARBRA STREISAND (Columbia 10450)
Love Theme From "A Star Is Born" (Evergreen) (3:03) (First Artists Music/Emanuel Music/20 Century Music — ASCAP) (Streisand, Williams)

Here's Streisand's first single in a long time. From the forthcoming film "A Star Is Born," the vocal is strong and right on cue. Background orchestration is perfectly produced. Expect this one to be a monster; should be on the charts for quite a long spell.

HEART (Mushroom 7023)
Dreamboat Annie (2:59) (Andorra Music — ASCAP) (A.&N. Wilson)

After two big hits Heart returns with the title cut from their platinum LP "Dreamboat Annie." With ocean waves in the distance, Ann & Nancy Wilson turn out some surefire harmonies. The tune is soft and melodic; a banjo plays quickly on backup. Should receive a fast bullet on the charts.

LADY FLASH (RSO 864)
Never Gonna Let You Get Away (3:22) (Kamakazi Music — BMI) (Manilow)

Written by Barry Manilow, this is a soothing soulful ballad by Lady Flash. The vocal current flows evenly. The hook is contained within the title. Taken from their recent "Beauties In The Night." Adds could come from both R&B and AM playlists.

DAVID BROMBERG BAND (Fantasy 785)
Such A Night (3:10) (Walden Music/Oyster Music/Cauldron Music — ASCAP) (Rebennack)

Bromberg special delivers an extremely live single penned by the Night Tripper Dr. John. A bluesy number with hand clapping, a New Orleans sax, and a peppery energetic chorus. Bromberg's vocal is as smooth as warm butter. This just might be the one to get Bromberg on the charts.

AZTEC TWO-STEP (RCA 10850)
So We Danced (3:01) (Mannequin Music/Harry's Tune Music — ASCAP) (Fowler)

Here's a smooth rockin' pop tune, pulled from the duo's latest LP "Two's Company." Aztec's harmonies are as timely as ever. The song tells about "driving a hundred miles just to dance." Some "Penny Lane"-type trumpets come running in with some finely played piano chords. There will be definite adds from FM and AM playlists.

TANYA TUCKER (MCA 40650)
Short Cut (3:17) (Leeds Music — ASCAP) (MacGregor, Kroeber)

Tucker's latest LP "Here's Some Love" contains her new single. The sound is pure pop/rock — there's no country flavor at all. Tucker's vocal tears out from the speakers. Overdubs add some extra power. A jazz flute comes in on the bridge. Expect this record to be dynamite on the charts.

LARRY SANTOS (Casablanca 869)
Long, Long Time (3:58) (MCA Music — ASCAP) (White)

A pop/MOR ballad is carefully calculated by Santos, who places his strong vocal effectively. The orchestration is rich and memorable with classical horns complemented by some lively guitar. Taken from the "You Are Everything I Need" LP. Primarily for AM and MOR playlists.

GAVIN CHRISTOPHER (Island 077)
Good Stuff (3:37) (Ackee Music/Mocrisp Music — ASCAP) (Christopher, England)

Christopher wrote some of the big songs for Rufus, including "Once You Get Started." A hot and funky guitar slaps out those opening notes. Christopher struts in with a strong and grinding vocal. Sexy backup vocals — "don't wanna do nothin' but dance." It's a hard driving R&B song which should quickly arrive on the chart scene.

SUZANNE STEVENS (Capitol 4366)
Take Me Away (3:09) (ATV Music/Sasha Songs/Warner-Tamerlane/Upward Spiral Music — BMI) (Proffer, Pomeranz)

A good pop/rock number that sounds like a combination Pet Clark/Melissa Manchester. The hook strikes a good connection within the title lyric. The arrangement, featuring guitar and percussion, is brilliant. Sounds like a natural for the top 40.

LAW (MCA 40656)
Be My Woman (Be My Friend) (2:53) (William Tell Music/Leagal Beagle Music — BMI) (McIver)

Killer rock guitars play across the opening notes. This new group turns out a convincing rock single. Dead-on-target horns play some well-phrased chords. The lead vocal is energetic. A good item for both FM and AM playlists.

CHAIN REACTION (Ariola America 7651)
Never Lose Never Win (4:10) (T.R. Music/Screen Gems-EMI Music — BMI) (Rivers)

Derived from the recent "Solid" LP, backed by a full-sounding piano. Henderson starts off on a powerful and spirited vocal. This soulful ballad's winning formula is found within an excellent arrangement which is complemented by direct and poignant harmonies. Watch for adds on both R&B and AM playlists.

MOJOBA (Polydor 14359)
Keep The Funk A-Flowin' (3:56) (Warner Bros. Music/Hopewell Music — ASCAP/BMI) (Davis, Johnson)

This record spreads the funk on thick. A hard bass pounds continually. The group sprays out some hot and spicy vocals. R&B-styled horns blow away hitting the final grooves. Look for adds from both R&B and AM playlists.

HAZEL DEAN (London 20090)
Got You Where I Want You (2:40) (Hudson Bay Music — BMI) (Curtis)

Nothing but spear-tipped disco riffs tear this tune wide open. Dean wails and moans away on a steamy vocal. The tune reaches climax its with an extra helping of potent harmonies. Should cause some excitement on R&B playlists and could cross over to top 40.

PAUL MAURIAT AND HIS ORCHESTRA (Free Spirit 3001)
Love Is Still Blue (3:03) (Croma Music — ASCAP) (Popp, Cour)

Here's the title cut from the recent "Love Is Still Blue" LP. The hit of the '60s is recycled as an electronic disco tune. A synthesizer plays the recharged familiar riffs. Orchestration floats in and out with some bionic background harmonies. Watch for electrifying adds from AM and MOR playlists.

Tape Pirate Convicted

EL PASO, TEXAS — Ray Lopez has entered a plea of guilty to one count of infringing on the copyright of a sound recording and to one count of aiding and abetting such infringement in federal court here on November 5. He was sentenced to one year in jail, a $1,000 fine and five years of probation.

The conviction of Lopez, who did business under the name Roybos, was based on a raid by FBI agents in March during which more than 26,000 pirated tapes were seized.

WFO Claims Best Quarter In History

LOS ANGELES — The Wes Farrell Organization music publishing companies have announced an unprecedented third quarter. This successful period was due in part to activity generated by the recordings of more than 60 WFO published songs.

The company claims a 75% increase over last year and the best third quarter in the company's history. The record division comprised of Chelsea/Roxbury Records also figured in this activity.

PLAYING IT COOL *— Phonogram/Mercury recording artist Graham Parker, who appeared at L.A.'s Roxy Theater, November 8-10, was greeted backstage opening night by some Mercury staffers. Seen here are, left to right — Mike Bone, national album promotion, George Knemeyer artist tour manager, Denny Rosencrantz, west coast A&R general manager, David Robinson, Parker's manager and seated with sun glasses, Parker.*

CAPRICORN TO BISHOP: *— On a recent nationwide tour promoting Capricorn product, label executives made a special stop in L.A. to honor Elvin Bishop. Phil Rush (left), Capricorn's national promotion director and executive vice-president Frank Fenter (right), present Elvin Bishop (center) with his first gold album, "Struttin' My Stuff."*

CHRYSALIS SIGNS GAMMON *— Patrick Gammon, former keyboardist for the Ike and Tina Turner Review, has been signed by Chrysalis Records to a worldwide recording contract with the label. The 20 year old singer and songwriter is managed by Gerhard Augustine, former manager for Ike and Tina Turner. Pictured from left: Ellis; Gammon; Augustine; and Roger Watson, director of Chrysalis A&R.*

MENON TOASTS TAVARES *— Capitol Records threw a champagne reception hosted by president Bhaskar Menon for Tavares (upon the group's return from a tour of England) to personally present the brothers with gold record awards for their single "Heaven Must Be Missing An Angel." Pictured in the Tower, are (l to r in back row): Don Zimmermann, executive vice president and chief operating officer; Rupert Perry, vice president, A&R; Bruce Wendell, vice president, promotion; Brian Panella, manager; Jim Mazza, vice president, marketing; Bhaskar Menon, chairman, president and chief executive officer; Ralph Tavares; Larkin Arnold, vice president, soul division; and Tiny Tavares. In front row are (l to r) Chubby, Butch and Pooch Tavares.*

1976 BMI Awards Open To Student Composers

NEW YORK — Awards totaling $15,000 will be available to young composers in the 25th annual BMI Awards to Student Composers competition sponsored by Broadcast Music, Inc. (BMI). The BMI awards project annually gives cash prizes to encourage the creation of concert music by student composers and to aid them in financing their musical education. Prizes range from $300 to $2,500.

The 1976 competition closes February 15, 1977. Official rules and entry blanks are available from Oliver Daniel, director, BMI Awards to Student Composers, Broadcast Music, Inc., 40 West 57th Street, New York, New York 10019.

Camelot To Expand

LOS ANGELES — Camelot Music Stores, a 60-store chain that stretches over 23 eastern, midwest and southern states, plans to expand to 100 stores by 1980, according to president Paul David.

Browne Strikes Gold

NEW YORK — "The Pretender," Jackson Browne's fourth Asylum album, and "Jackson Browne," his first, have been certified gold by the RIAA, making all four of his albums recipients of gold records.

If you've been tunneling your
way out of prison and into banks,
let us bring you up to date.
It's a "Dog Eat Dog" world out there.
Ted Nugent's first single from
his second straight gold album.

CASH BOX RADIO

AMBROSIA VISITS KFML *— Ambrosia, 20th Century recording artists recently stopped by KFML, Denver for a live interview. (l. to r.) are Jay Cooper, moderator; Craig Applequist KFML P.D., group member David Pack; 20th's Goldberg; Burleigh Drummond, Ambrosia; Chris North, Ambrosia; Kampf (MS); and Joe Puerta, Ambrosia. The group was on a promo tour for their new 20th Century LP "Somewhere I've Never Travelled."*

WNCN Listener Survey Reveals Astute Audience

NEW YORK — What kind of listeners would turn out 26,000 letters, 106,000 signatures on petitions, and offer more than $100,000 to support their favorite radio station? Some even sent cash, which was returned.

Crossley Surveys, Inc., a 10-year-old research firm, has reported some answers for the new managment of WNCN-FM, New York's 24-hour classical music station. The listener uprising began when the station's former owners switched from the classics to rock in 1974, precipitating sale of WNCN by Starr Broadcasting Group to GAF Corporation.

The survey was one of the first moves by GAF when it began operation of the station June 7, 1976. The intensity of response to GAF's questionnaire surprised Crossley vice president Leonard R. Learner. In midsummer, with many listeners on vacation, 11 percent responded within 10 days of mailing. Two weeks later, 76 percent of the 3,689 persons contacted had answered.

The survey was conducted among listeners who had previously expressed interest in the station during the dispute over programming. Who are these listeners? The Crossley survey reported that:

- Nearly one out of five of the respondents owns a business or holds corporate rank between vice president and chairman of the board;
- One of 21 earns more than $100,000 a year; one of eight makes between $10,000 and $100,000;
- Two of five made speeches the past year before audiences of 21 or more;
- About half belong to professional or scientific groups, and ten percent of

continued on pg 48

EZ Radio Comm. To Use Compu/Net

NEW YORK — Compu/Net Inc. has announced that EZ Communications has selected Compu/Net to automate the business operations of all EZ stations. The decision follows months of investigation of the flexibility, reliability, and service of competing automated management systems by the EZ Communications staff.

The first EZ facility to receive the Compu/Net system will be WEZR-FM located in Fairfax, Virginia, headquarters of EZ Communications. The other EZ stations will subsequently receive the system.

Art Kellar, EZ Communications' president, sees the move to Compu/Net automation as an opportunity to further the successes of the group he founded in 1967. He attributes the present successes of EZ's four "beautiful music" stations to a sound sales philosophy and high calibre staff. In addition to the new automation capability, Kellar said that EZ plans to continue expansion throughout major U.S. radio markets.

Windchime Comm Formed By McKay

LOS ANGELES — Tom McKay, air personality and music director of KNX-FM, Los Angeles for over three years and developer of the station's "mellow sound" format, has announced his is starting his own consulting and syndication company, Windchime Communications, Inc.

McKay said the purpose of Windchime is to provide radio stations all over the country with the type of quality programming which attracts the most desirable possible audience: high-income, high education, 20-40 year old adults.

The station most recently retaining McKay's services is KBBC-FM in Phoenix, Arizona. Combined Communications (owners of KBBC) is strongly behind McKay's concept, and according to McKay they've promised a great deal of supportive promotion. "I'm confident we'll make a tremendous impact in Phoenix," said McKay.

KHJ WELCOMES LAVERNE & SHIRLEY *— Penny Marshall and Cindy Williams (a.k.a. "Laverne & Shirley") recently paid a visit to air personality Dr. John at KHJ in Los Angeles, bringing him a copy of their recently released Atlantic LP, "Laverne and Shirley Sing." Shown at KHJ (from l) are: Barry Freeman, Los Angeles promotional representative for Atlantic; Cindy Williams; Pete Bennett, the duo's executive producer; Dr. John and Penny Marshall.*

NEW FM ACTION LPs

MOST ADDED LPs

1. **The Pretender — Jackson Browne — Asylum**
2. **High Lonesome — Charlie Daniels Band — Epic**
3. **White Bird — David LaFlamme — Amherst**
4. **Wipe The Windows — Allman Bros. — Capricorn**
5. **Rock & Roll Over — Kiss — Casablanca**
6. **Help Is On The Way — Melissa Manchester — Arista**
7. **Imaginary Voyage — Jean-Luc Ponty — Atlantic**
8. **Heat Treatment — Graham Parker — Mercury**
9. **Flowing Free Forever — Michael Murphey — Epic**
10. **All This & World War II — Various Artists — 20th Century**
11. **Certified Live — Dave Mason — Columbia**
12. **New England — Wishbone Ash — Atlantic**
13. **Zoot Allures — Frank Zappa — WB**
14. **Hometown Boy Makes Good — Elvin Bishop — Capricorn**
15. **In Concert — Jimmy Cliff — WB**
16. **Attic Thoughts — Bo Hansson — Sire**
17. **Photograph — Melanie — Atlantic**
18. **Albedo-0.39 — Vangelis — RCA**

MOST REQUESTED CUTS

1. **Mission/A New World Record (entire LP) — ELO — UA**
2. **The Pretender (title)/Only Child — Jackson Browne — Asylum**
3. **Songs In The Key Of Life (entire LP) — Stevie Wonder — Tamla/Motown**

PREDICTIONS

1. **The Pretender (entire LP)/The Fuse/Only Child — Jackson Browne — Asylum**
2. **High Lonesome (entire LP)/Billy The Kid — Charlie Daniels Band — Epic**
3. **Year Of The Cat (entire LP)/On The Border — Al Stewart — Janus**
4. **Rock & Roll Over(entire LP)/Hard Luck Woman — Kiss — Casablanca**

STATION BREAKS

Dick Smith, former PD/MD at **WORC,** Worcester has left the station. **Dick O'Gara** has been promoted to MD while continuing in 10-2 pm air slot. **Chris Roberts** also promoted to promotion director and remains morning drive jock.

Changes at **WDRQ,** Detroit. **Jim Harper,** PD is now doing 10-2 pm airshift. He replaces **Michael Steele** who leaves station to do regional promotion for Screen Gems Music. **George Moore** is new all night jock. Moore comes from **WMJC,** also Detroit and replaces **Larry Hudson** who exits station.

Chuck "Boo Boo" Baron joins **WFLI,** Chattanooga lineup as evening man. Baron was at **WKDQ (15Q),** Knoxville and replaces **Birdman Barnie** who goes to **15Q** to do 6-midnight shift.

Mark Cotta promoted to assistant PD at **KSLY,** San Luis Obispo. Cotta remains on the air using the name **Mark Roberts.**

Jeff McKee, former midday man at **KDWB,** Minneapolis now doing sales for **WOW,** Omaha.

Steve Campbell added to **KTLK,** Denver lineup as weekend man. Campbell previously worked at **WDHF,** Chicago.

WMFJ, Daytona Beach with changes. **John Scott** named PD and 2-6 pm jock. **Dr. Bross,** also known as **Chris Garrett,** doing evenings and **Steve Craig** is now morning drive personality. All previously worked at **WLOF,** Orlando.

WLOF, Orlando has three openings for air personalities and MD. Send tapes and resumes to **John Lander,** Box 15746, Orlando, Florida, 32808.

Mike Brady joins **WJET,** Erie as air personality. Brady is from **WWGO,** also Erie and replaces **Mark Phillips.**

Jeffrey C. Mathieu has recently joined **WCAU-FM,** Philadelphia as jock and production man. Most recently, Mathieu was PD at **WJAR,** Providence.

Marc Mitchell added to **WAIR,** Winston-Salem lineup as 6-10 pm jock.

Pat Tallman is doing morning drive at **KKYX,** San Antonio.

John Ivan Marshall named sales manager at **WGSO,** New Orleans. Marshall previously was station manager for **WWDC,** Washington, D.C.

WEMP, Milwaukee has changed format and is now broadcasting Drake-Chenault's Great American Country. The station is managed by **Jack Lee.** The director of operations is **Bob Moke.**

jeff ray/j.b. carmicle

WNEW-FM — NEW YORK — Tom Morrera
- Radio Ethiopia — Patti Smith — Arista
- White Bird — David LaFlamme — Amherst
- Jimmy Owens — Horizon
- Imaginary Voyage — Jean-Luc Ponty — Atlantic
- The Best Of George Harrison — Capitol
- Grand Funk Greatest — Capitol
- Attic Thoughts — Bo Hansson — Sire
- Kid Dynomite — Cream
- Best Of The Pointers — ABC
- Sweet Bird — Lani Hall — A&M

WLIR-FM — LONG ISLAND, NY — Denis McNamara
- Wipe The Windows — Allman Bros. — Capricorn
- High Lonesome — Charlie Daniels Band — Epic
- Rock & Roll Over — Kiss — Casablanca
- Photograph — Melanie — Atlantic
- White Bird — David LaFlamme — Amherst
- Dirty Diamond — Diamond Reo — Kama Sutra
- Rex — Columbia
- Lasso From El Paso — Kinky Friedman — Epic
- Family Portrait — Earl Scruggs — Columbia
- Best Of James Taylor — WB
- * Certified Live — Dave Mason — Columbia
- * Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
- * Alessi Brothers — A&M
- † High Lonesome (entire LP) — Charlie Daniels Band — Epic

WRNW-FM — WESTCHESTER COUNTY, NY — Meg Griffin
- Boulevard — Murray McLauchlan — True North
- Attic Thoughts — Bo Hansson — Sire
- Wopper Bopper Show Stopper — Jr. Walker — Motown
- Richard Supa — Epic
- Octoberon — Barclay James Harvest — Polydor
- Photograph — Melanie — Atlantic
- Concerto For Classical Guitar & Jazz Piano — Bolling & Lagoya — RCA
- High Lonesome — Charlie Daniels Band — Epic
- White Bird — David LaFlamme — Amherst
- Earth Mover — Harvey Mason — Arista
- Help Is On The Way — Melissa Manchester — Arista
- Heat Treatment — Graham Parker — Mercury
- * All This & World War II — Various Artists — 20th Century
- * Martian Martians — Jonathan Richman And The Modern Lovers — Beserkley
- † Stand Up On The Rock — Phoebe Snow — Columbia

WPLJ-FM — NEW YORK — Corrine Baldassano
- The Pretender — Jackson Browne — Asylum
- Year Of The Cat — Al Stewart — Janus
- * Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
- * The Song Remains The Same — Led Zeppelin — Swan Song/Atlantic
- * Frampton Comes Alive — Peter Frampton — A&M

WBAB-FM — BABYLON, NY — Bernie Bernard
- Wipe The Windows — Allman Bros. — Capricorn
- Sweet Bird — Lani Hall — A&M
- Tom Petty & The Heartbreakers — ABC
- Attic Thoughts — Bo Hansson — Sire
- Kiss Tomorrow Goodby — Dirty Angels — Private Stock
- Have A Good Time — Al Green — Hi/London
- Living Inside Your Love — Earl Klugh — Blue Note
- Rock & Roll Over — Kiss — Casablanca
- A Night On The Town — Rod Stewart — WB
- Boulevard — Murray McLauchlan — True North/Island
- * The Pretender — Jackson Browne — Asylum
- * Endless Flight — Leo Sayer — WB

KLOS-FM — LOS ANGELES — Dabar Hoorelbeke
- Endless Flight — Leo Sayer — WB

KMET-FM — LOS ANGELES — Billy Jugs
- Endless Flight — Leo Sayer — WB
- Heat Treatment — Graham Parker — Mercury
- Hoppkorv — Hot Tuna — Grunt/RCA
- Imaginary Voyage — Jean-Luc Ponty — Atlantic
- Dance — Pure Prairie League — RCA
- Somebody To Love (single) — Queen — Elektra
- * The Pretender — Jackson Browne — Asylum
- * Boston — Epic
- * Leftoverture — Kansas — Kirshner/Epic
- * Night Moves — Bob Seger — Capitol
- * Year Of The Cat — Al Stewart — Janus
- † Rock & Roll Over (entire LP) — Kiss — Casablanca

KWST-FM — LOS ANGELES — Mark Cooper
- Wipe The Windows — Allman Bros. — Capricorn
- White Bird — David LaFlamme — Amherst
- High Lonesome — Charlie Daniels Band — Epic
- Albedo-0.39 — Vangelis — RCA
- New England — Wishbone Ash — Atlantic
- * Night Moves — Bob Seger — Capitol
- * A New World Record — ELO — UA
- * Long Misty Days — Robin Trower — Chrysalis
- * Rock & Roll Over — Kiss — Casablanca
- * Some People Can Do What They Like — Robert Palmer — Island
- † Wipe The Windows (entire LP) — Allman Bros. — Capricorn
- † Billy The Kid — Charlie Daniels Band — Epic

WSDM-FM — CHICAGO — Russ James
- Sweet Bird — Lani Hall — A&M
- Lost Without Your Love (single) — Bread — Asylum
- Angry Eyes — Loggins & Messina — Columbia
- * Be Somebody — Melissa Manchester — Arista
- * The Pretender — Jackson Browne — Asylum

WXRT-FM — CHICAGO — Bob Shulman
- The Pretender — Jackson Browne — Asylum
- Black Diamonds — Groundhogs — UA
- Act Like Nothing's Wrong — Al Kooper — UA
- Imaginary Voyage — Jean-Luc Ponty — Atlantic
- Lasso From El Paso — Kinky Friedman — Epic
- Family Portrait — Earl Scruggs — Columbia
- Photograph — Melanie — Atlantic
- Albedo-0.39 — Vangelis — RCA
- * The Pretender — Jackson Browne — Asylum
- * Zoot Allure — Frank Zappa — WB
- † Heat Treatment (entire LP) — Graham Parker — Mercury

KSAN-FM — SAN FRANCISCO — Don Potoczak
- High Lonesome — Charlie Daniels Band — Epic
- Narada — Michael Walden — Atlantic
- New England — Wishbone Ash — Atlantic
- 801 Live — Various Artists — Island (IMP)
- Yesterday & Today — London
- Playing The Game — Nazareth — A&M
- Concerto For Classical Guitar & Jazz Piano — Bolling & Lagoya — RCA
- * Open Sesame — Kool & The Gang — DeLite
- * The Pretender — Jackson Browne — Asylum
- * Space Traveler — James Vincent — Caribou/CBS
- * It Looks Like Snow — Phoebe Snow — Columbia
- * Hometown Boy Makes Good — Elvin Bishop — Capricorn/WB
- * Zoot Allures — Frank Zappa — WB

KYA-FM — SAN FRANCISCO — Jay Hansen
- Wipe The Windows — Allman Bros. — Capricorn
- White Bird — David LaFlamme — Amherst
- Yesterday & Today — London
- * Stairway To Heaven — Led Zeppelin — Swan Song/Atlantic
- * Free Bird — Lynyrd Skynyrd — MCA
- * Green Grass & High Times — Outlaws — Arista
- * Blinded By The Light — Manfred Mann — WB
- * Boston — Epic
- † Certified Live (entire LP) — Dave Mason — Columbia
- † Somebody To Love — Queen — Elektra
- † Slipstream — Sutherland Bros. & Quiver — Columbia

WHFS-FM — WASHINGTON, DC — David Einstein
- Unfinished Business — The Blackbyrds — Fantasy
- Majesty Music — Miroslav Vitous — Atlantic
- Garden Of Love Light — Michael Walden — Atlantic
- Certified Live — Dave Mason — Columbia
- Family Portrait — Earl Scruggs — Columbia
- Nobody Knows What You Do — John Hartford — Flying Fish
- * Shot Of Rhythm & Blues — Rod Stewart — Private Stock
- * White Bird — David LaFlamme — Amherst
- * Boulevard — Murray McLauchlan — True North
- * The Pretender — Jackson Browne — Asylum
- † The Pretender — Jackson Browne — Asylum

WABX-FM — DETROIT — Ken Calvert
- Albedo-0.39 — Vangelis — RCA
- High Lonesome — Charlie Daniels Band — Epic
- Imaginary Voyage — Jean-Luc Ponty — Atlantic
- * Night Moves — Bob Seger — Capitol
- * Rock & Roll Over — Kiss — Casablanca
- * A New World Record — ELO — UA
- * Long Misty Days — Robin Trower — Chrysalis

WWWW-FM — DETROIT — Greg Gillispie
- It's Your World — Gil Scott-Heron & Brian Jackson — Arista
- Flowing Free Forever — Michael Murphey — Epic
- Playing The Game — Nazareth — A&M
- The Pretender — Jackson Browne — Asylum
- Hometown Boy Makes Good — Elvin Bishop — Capricorn/WB
- Slip Stream — Sutherland Bros. & Quiver — Columbia
- High Lonesome — Charlie Daniels Band — Epic
- Somebody To Love (single) — Queen — Elektra
- * Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
- * Night Moves — Bob Seger — Capitol
- * A New World Record — ELO — UA
- † Somebody To Love — Queen — Elektra

WBCN-FM — BOSTON — Ellen Darst
- Burton Cummings — Portrait/CBS
- Nightshift — Foghat — WB
- Lasso From El Paso — Kinky Friedman — Epic
- Best Of George Harrison — Capitol
- Solo — John Hammond — Vanguard
- Latimore — Glades
- Imaginary Voyage — Jean-Luc Ponty — Atlantic
- Help Is On The Way — Melissa Manchester — Arista
- Flowing Free Forever — Michael Murphey — Epic
- Billy Preston — A&M
- Porgy & Bess — Peterson & Pass — Pablo
- Big Beat — Sparks — Columbia
- * Love & Affection — Joan Armatrading — A&M
- * Hold On To Love — Leo Sayer — WB
- * Interviews — Alpha Band — Arista
- * Changing — Michael Murphey — Epic

WCOZ-FM — BOSTON — Beverly Mire
- Leftoverture — Kansas — Epic
- Rock & Roll Over — Kiss — Casablanca
- Wopper Bopper Show Stopper — Jr. Walker — Motown
- Somebody To Love (single) — Queen — Asylum
- It's A Long Way There — Little River Band — Capitol
- * A New World Record — ELO — UA
- * Songs In The Key Of Life — Stevie Wonder — Tamla/Motown

WMMR-FM — PHILADELPHIA — F. Paul
- The Pretender — Jackson Browne — Asylum
- Best Of George Harrison — Capitol
- White Bird — David LaFlamme — Amherst
- High Lonesome — Charlie Daniels Band — Epic
- Photograph — Melanie — Atlantic
- All This & World War II — Various Artists — 20th Century
- * Leftoverture — Kansas — Kirshner/Epic
- * Zoot Allures — Frank Zappa — WB
- * Spirit — Earth, Wind & Fire — Columbia
- * Songs In The Key Of Life — Stevie Wonder — Tamla/Motown

WYSP-FM — PHILADELPHIA — Sonny Fox
- The Pretender — Jackson Browne — Asylum
- The Night The Light Went On In Long Beach — ELO — WB (IMP)
- Help Is On The Way — Melissa Manchester — Arista
- Wipe The Windows — Allman Bros. — Capricorn
- Heat Treatment — Graham Parker — Mercury
- * Mission — ELO — UA
- * Saturday Nite — Earth, Wind & Fire — Columbia
- * Some People Can Do What They Like — Robert Palmer — Island
- * On The Border — Al Stewart — Janus
- † On The Border — Al Stewart — Janus

KSHE-FM — ST. LOUIS — Ron Stevens
- Albedo-0.39 — Vangelis — RCA
- High Lonesome — Charlie Daniels Band — Epic
- White Bird — David LaFlamme — Amherst
- The Pretender — Jackson Browne — Asylum
- New England — Wishbone Ash — Atlantic
- Wipe The Windows — Allman Bros. — Capricorn
- * Night Moves — Bob Seger — Capitol
- * A New World Record — ELO — UA
- * Long Misty Days — Robin Trower — Chrysalis
- * Certified Live — Dave Mason — Columbia
- † New England (entire LP) — Wishbone Ash — Atlantic

KADI-FM — ST. LOUIS — Pete Parisi
- Alpha Band — Arista
- Tom Petty & The Heartbreakers — ABC
- Rock & Roll Over — Kiss — Casablanca
- James Taylor's Greatest Hits — James Taylor — WB
- New England — Wishbone Ash — Atlantic
- The Pretender — Jackson Browne — Asylum
- High Lonesome — Charlie Daniels Band — Epic
- Kiss Tomorrow Goodby — Dirty Angels — Private Stock
- Wipe The Windows — Allman Bros. — Capricorn
- Heat Treatment — Graham Parker — Mercury
- Narada — Michael Walden — Atlantic
- * A New World Record — ELO — UA
- * Flowing Free Forever — Michael Murphey — Epic
- * Johnny The Fox — Thin Lizzy — Mercury
- * Night Moves — Bob Seger — Capitol

WDVE-FM — PITTSBURGH — Marcy Posner
- Certified Live — Dave Mason — Columbia
- Help Is On The Way — Melissa Manchester — Arista
- High Lonesome — Charlie Daniels Band — Epic
- Dirty Diamond — Diamond Reo — Kama Sutra
- * Carry On Wayward Son — Kansas — Epic
- * Boston — Epic
- * Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
- † The Fuse — Jackson Browne — Asylum

WYDD-FM — PITTSBURGH — Steve Downes
- Act Like Nothing's Wrong — Al Kooper — UA
- The Pretender — Jackson Browne — Asylum
- Heat Treatment — Graham Parker — Mercury
- Alpha Band — Arista
- White Bird — David LaFlamme — Amherst
- * Songs In The Key Of Life — Stevie Wonder — Tamla/Motozn
- * Nightshift (title)/Burning The Midnight Oil — Foghat — WB
- † Certified Live (entire LP) — Dave Mason — Columbia
- † Dirty Diamonds (entire LP) — Diamond Reo — Buddah

KPFT-FM — HOUSTON — Larry Foster
- Majesty Music — Miroslav Vitous — Arista
- High Lonesome — Charlie Daniels Band — Epic
- Imaginary Voyage — Jean-Luc Ponty — Atlantic
- Unfinished Business — The Blackbyrds — Fantasy
- Living Alone — Marie Cain — Columbia
- Billy Preston — A&M
- Hip Elegy — Joachim Kuhn — MPS
- White Bird — David LaFlamme — Amherst
- Wipe The Windows — Allman Bros. — Capricorn
- Farewell To Fairbanks — Randy Edelman — 20th Century
- Albedo-0.39 — Vangelis — RCA
- Kid Dynomite — Cream

KFWD-FM — DALLAS — Tim Spencer
- Somebody To Love (single) — Queen — Elektra
- Wipe The Windows — Allman Bros. — Capricorn
- Imaginary Voyage — Jean-Luc Ponty — Atlantic
- * The Pretender — Jackson Browne — Asylum
- * A New World Record — ELO — UA
- * The Song Remains The Same — Led Zeppelin — Swan Song/Atlantic
- * No Reason To Cry — Eric Clapton — RSO/Polydor
- † Leftoverture (entire LP) — Kansas — Kirshner/Epic
- † The Pretender (entire LP) — Jackson Browne — Asylum

KZEW-FM — DALLAS — Loretta Angelline
- The Pretender — Jackson Browne — Asylum
- Help Is On The Way — Melissa Manchester — Arista
- Animal Notes — Crack The Sky — Lifesong
- Wipe The Windows — Allman Bros. — Capricorn
- New England — Wishbone Ash — Atlantic
- This Song (single) — George Harrison — Dark Horse/WB
- A Shot Of Rhythm & Blues (single) — Rod Stewart — private stock
- * Nightshift — Foghat — WB
- * The Song Remains The Same — Led Zeppelin — Swan Song/Atlantic
- * One More From The Road — Lynyrd Skynyrd — MCA
- * Songs In The Key Of Life — Stevie Wonder — Tamla/Motown

KEZY-FM — ANAHEIM — Ron Burnstein
- Alpha Band — Arista
- Zoot Allures — Frank Zappa — WB
- The Pretender — Jackson Browne — Asylum
- Some People Can Do What They Like — Robert Palmer — Island
- Help Is On The Way — Melissa Manchester — Arista
- Flowing Free Forever — Michael Murphey — Epic
- Limousine — Pye
- * Silk Degrees — Boz Scaggs — Columbia
- * Chestnut Street Incident — Johnny Cougar — MCA
- * Zoot Allures — Frank Zappa — WB
- † Disco Boy — Frank Zappa — WB

KOME-FM — SAN JOSE — Dana Jang
- In Concert — Jimmy Cliff — WB
- Rock & Roll Over — Kiss — Casablanca
- Close-up — Bonnie Koloc — Epic/Columbia
- Valley Of The Temples — Terigeo — RCA
- Radio Ethiopia — Patti Smith — Arista
- Slip Stream — Sutherland Bros. & Quiver — Columbia
- Yesterday & Today — London
- * Cocaine — J.J. Cale — Shelter/ABC
- * Year Of The Cat (title) — Al Stewart — Janus
- * Man Smart, Woman Smarter — Robert Palmer — Island
- † Driving Wheel — Foghat — WB
- † Highway 101 — Robbin Thompson — Nemperor/Atlantic

WAAL-FM — BINGHAMTON, NY — Steve Becker
- High Lonesome — Charlie Daniels Band — Epic
- White Bird — David LaFlamme — Amherst
- Made In Europe — Deep Purple — WB
- Dirty Diamonds — Diamond Reo — Buddah

continued on pg 43

• *ALBUMS ADDED* * *MOST REQUESTED LP CUT(S)* † *P.D./M.D. PREDICTED HITS*

If you've been watching the bottom for the Loch Ness monster, let us bring you up to date. It's a "Dog Eat Dog" world out there. Ted Nugent's first single from his second straight gold album.

POP RADIO PLAYLIST HIGHLIGHTS

WCUE — AKRON
#1 — Rod Stowart
*Aerosmith
*Highway 101
*Hudson Brothers
*EW&F
*Barry Manilow
*Broad
10 To 4 — McCoo/Davis
15 To 8 — Engelbert Humperdinck
20 To 10 — Wonder — Wish
16 To 12 — ELO
22 To 14 — Kiss
25 To 15 — England Dan & Coley
27 To 18 — Sylvers
24 To 19 — LTD
28 To 20 — Elton John
39 To 25 — Brick
36 To 30 — Styx
40 To 35 — Hamilton, Frank & Dennison
Ex To 37 — Hall & Oates
Ex To 38 — Beatles
Ex To 39 — Robert Palmer
Ex To 40 — Kenny Nolan

WPTR — ALBANY
#1 — Rod Stewart
Aerosmith
Kenny Nolan
15 To 9 — Spinners
21 To 16 — England Dan & Coley
22 To 17 — Burton Cummings
29 To 22 — Yvonne Elliman
35 To 24 — ELO
Ex To 29 — Brick

KRKE — ALBUQUERQUE
#1 — Rod Stewart
*Manfred Mann
*Yvonne Elliman
*Sylvers
*Queen
*Bread
*Rod Stowart — Get Back
14 To 7 — Firefall
10 To 2 — Leo Sayor
Ex To 10 — Ritchio Family
Ex To 13 — McCoo/Davis

WAEB — ALLENTOWN
#1 — Rod Stewart
*Barry Manilow
28 To 22 — Marlene Delaney
22 To 15 — ELO
7 To 3 — Botkin & DoVorzon
Ex To 29 — Dickey Lee
Ex To 25 — Alice Cooper

KEZY — ANAHEIM
#1 — Rod Stowart
*Aerosmith
*George Harrison
*Yvonne Elliman
*Wonder — Wish
26 To 21 — Elton John
28 To 23 — David Dundas
35 To 30 — England Dan & Coley
Ex To 31 — McCoo/Davis
Ex To 33 — Sylvers
Ex To 34 — Boz Scaggs
Ex To 35 — Dickey Lee

WRFC — ATHENS
#1 — Johnny Bristol
Rose Royce
Aerosmith
Cliff Richard
Foghat
Pratt & McClain
8 To 3 — Brick
14 To 10 — Leo Sayer
25 To 18 — McCoo/Davis
29 To 21 — LTD
30 To 25 — EW&F
32 To 26 — Boz Scaggs
35 To 28 — Easy Street

Z-93 — Atlanta
#1 — Rod Stewart
*Dr. Hook
6 To 2 — Burton Cummings
7 To 3 — Boston
16 To 10 — Spinners
17 To 13 — Alice Cooper
21 To 14 — Leo Sayer
24 To 20 — Elton John
25 To 19 — McCoo/Davis
30 To 26 — Yvonne Elliman
Ex to 30 — Styx

WQXI — ATLANTA
#1 — Rod Stewart
Burton Cummings
12 To 4 — Botkin & DeVorzon
17 To 12 — Bee Gees
Ex To 20 — McCoo/Davis

WBBQ — AUGUSTA
#1 — Kiss
David Dundas
*Donny & Marie
*Manfred Mann
26 To 21 — Brick
28 To 24 — Styx
30 To 26 — LTD
Ex To 28 — Mary MacGregor
Ex To 29 — Oueen

WAUG — AUGUSTA
#1 — Kiss
*LTD
*Aerosmith
12 To 8 — Botkin & DeVorzon
14 To 9 — Leo Sayer
18 To 13 — Yvonne Elliman
22 To 18 — Brick
Ex To 24 — Mary MacGregor
Ex To 25 — Kenny Nolan

KERN — BAKERSFIELD
#1 — Rod Stewart
*Barry Manilow
*Mary MacGregor
*Styx
15 To 9 — Elton John
17 To 12 — England Dan & Coley
26 To 17 — McCoo/Davis
Ex To 23 — Alice Cooper
Ex To 25 — Boatles

KAFY — BAKERSFIELD
#1 — Rod Stewart
*Little River Band
*Oueon
7 To 3 — Boston
24 To 18 — Sylvers
14 To 9 — Firefall
19 To 14 — Spinners
Ex To 22 — McCoo/Davis
Ex To 23 — Alice Cooper
Ex To 24 — Gloria & Stacy O'Brien

WCAO — BALTIMORE
#1 — Rod Stowart
*Eric Clapton
*Bread
*Rose Royce
*Foghat
16 To 12 — England Dan & Coley
17 To 13 — Elton John
29 To 24 — David Dundas
Ex To 21 — Brick
Ex To 23 — Sylvers
Ex To 26 — Aerosmith
Ex To 27 — Kenny Nolan

WFBR — BALTIMORE
#1 — Rod Stewart
Paul Anka
Bread
Walter Murphy
Rose Royco
Brick
27 To 22 — Burton Cummings
28 To 23 — LTD
32 To 27 — Sylvers
33 To 28 — ELO
34 To 25 — Engelbert Humperdinck
38 To 24 — Elton John
Ex To 38 — Beatles

WHNN — BAY CITY
#1 — Rod Stewart
Rose Royco
Denieco Williams
*Johnny Bristol
*Queen
10 To 6 — Manfred Mann
18 To 13 — ELO
Ex To 25 — Al Green
Ex To 28 — George Harrison
Ex To 29 — Rupert Holmes

WERC — BIRMINGHAM
#1 — Rod Stewart
*Brick
*Manfred Mann
5 To 2 — Botkin & DeVorzon
9 To 5 — Leo Sayer
Ex To 27 — Yvonne Elliman
Ex To 28 — Donny & Marie

WSGN — BIRMINGHAM
#1 — Leo Sayer
*Boz Scaggs
*Brick
16 To 11 — Spinners
Ex To 23 — Wonder — Wish
Ex To 24 — Bread
Ex To 25 — Kenny Nolan

KFYR — BISMARCK
#1 — Rod Stewart
*Mary MacGregor
*Baby Face
17 To 12 — ELO
Ex To 18 — Elton John
Ex To 20 — Funky Kings

WRKO — BOSTON
#1 — Bee Gees
Elton John
Savannah Band
McCoo/Davis
15 To 9 — Spinners
23 To 17 — Eric Clapton
27 To 21 — Commodores
29 To 22 — Aerosmith

WBGN — BOWLING GREEN
#1 — Spinners
*Hudson Brothers
*Ambrosia
*Tavares
*George Harrison
11 To 5 — Mary MacGregor
18 To 10 — ELO
19 To 13 — Boston
24 To 18 — Burton Cummings
26 To 20 — England Dan & Coley
29 To 24 — Elton John
Ex To 22 — Gene Cotton
Ex To 28 — Leo Sayer
Ex To 30 — Yvonne Elliman

WICC — BRIDGEPORT
#1 — Rod Stewart
*George Harrison
*LTD
*Queen
*Wonder — Wish
*Brick
8 To 1 — Rod Stewart
10 To 5 — Bee Gees
12 To 6 — Botkin & DeVorzon
14 To 8 — Spinners
13 To 9 — Boston
18 To 10 — Commodores
22 To 18 — McCoo/Davis
27 To 22 — Sylvers
30 To 25 — Savannah Band
Ex To 27 — Beatles
Ex To 28 — David Dundas
Ex To 29 — Tavares
Ex To 30 — Kenny Nolan

WKBW — BUFFALO
#1 — Engelbert Humperdinck, Rod Stewart (tie)
Bee Gees
Spinners
12 To 9 — Leo Sayer
19 To 8 — Yvonne Elliman

WYSL — BUFFALO
#1 — Rod Stewart
*Bread
*Boz Scaggs
*Styx
22 To 10 — Yvonne Elliman
27 To 15 — Elton John
Ex To 20 — Bee Gees
Ex To 25 — ELO

WTMA — CHARLESTON
#1 — Rod Stewart
*Yvonne Elliman
*Gene Cotton
22 To 16 — Boston
20 To 15 — Leo Sayer
23 To 3 — McCoo/Davis
25 To 21 — Burton Cummings
Ex To 22 — Alic Cooper
Ex To 23 — Sylvers
Ex To 24 — ELO

WBT — CHARLOTTE
#1 — Bee Gees
Spinners
Mary MacGregor
Bread
24 To 12 — Elton John

WAYS — CHARLOTTE
#1 — Rod Stewart
*Sylvers
*Bread
*Lynyrd Skynyrd
*Wonder — Wish
8 To 4 — England Dan & Coley
9 To 5 — Kiss
13 To 6 — Alice Cooper
17 To 10 — Burton Cummings
18 To 8 — Leo Sayer
22 To 9 — McCoo/Davis

WFLI — CHATTANOOGA
#1 — Rod Stewart
*Mary MacGregor
*Kenny Nolan
*Dickey Lee
24 To 18 — Gene Cotton
21 To 16 — Brick
Ex To 25 — Boz Scaggs
Ex To 23 — Sylvers

WGOW — CHATTANOOGA
#1 — Rod Stewart
*Mary MacGregor
*Bar-Kays
*Dr. Hook
22 To 14 — Elton John
Ex To 25 — Walter Murphy

WLS — CHICAGO
#1 — Rod Stewart
Burton Cummings
George Harrison
7 To 5 — Firefall
11 To 6 — Kiss
13 To 11 — England Dan & Coley
16 To 14 — Bee Gees
18 To 13 — Spinners
23 To 16 — Leo Sayer
29 To 22 — McCoo/Davis
33 To 26 — ELO

WDHF — CHICAGO
#1 — Rod Stewart
ELO
11 To 5 — Botkin & DeVorzon
14 To 7 — Firefall
13 To 9 — England Dan & Coley
21 To 15 — Leo Sayer
23 To 17 — McCoo/Davis
26 To 19 — Burton Cummings

Q102 — CINCINNATI
#1 — Aerosmith
Alice Cooper
*Burton Cummings
*ELO
*Wonder — Paradise/Wish
*Beach Boys
17 To 12 — Elton John
18 To 14 — Leo Sayer

WGCL — CLEVELAND
#1 — Rod Stewart
No new additions
5 To 2 — Bee Gees
7 To 3 — McCoo/Davis
16 To 7 — ELO
17 To 4 — LTD
19 To 15 — Rowans
23 To 19 — Yvonne Elliman
26 To 20 — Engelbert Humperdinck
27 To 18 — Hall & Oates
28 To 23 — Blaze
Ex To 24 — Brick
Ex To 28 — Tavares
Ex To 29 — Styx
Ex To 33 — Donny & Marie

WCOL — COLUMBUS
#1 — Rod Stewart
Lynyrd Skynyrd
Brick
Styx
Kenny Nolan
39 To 32 — Donny & Marie
40 To 31 — Bread
38 To 28 — Aerosmith
31 To 23 — Wonder — Lovely
29 To 21 — David Dundas
20 to 16 — Leo Sayer
24 To 12 — Sylvers
16 To 10 — McCoo/Davis
13 To 9 — Burton Cummings
10 To 6 — Osmonds

WNCI — COLUMBUS
#1 — Rod Stewart
Sylvers
ELO
Aerosmith
12 To 7 — Burton Cummings
16 To 10 — McCoo/Davis
17 To 13 — Engelbert Humperdinck

KNUS — DALLAS
#1— Rod Stewart
ELO
Kiss
10 To 3 — Boston
13 To 8 — England Dan & Coley
20 To 11 — Leo Sayer
27 To 12 — Elton John
29 To 15 — Engelbert Humperdinck
24 To 18 — Spinners
30 To 22 — LTD

KLIF — DALLAS
#1 — Rod Stewart
LTD
Brick
Sylvers
Burton Cummings
20 To 12 — England Dan & Coley
24 To 17 — Elton John

WING — DAYTON
#1 — Bee Gees
Rose Royce
EW&F
*Bread
*Oueen
*Linda Ronstadt
45 To 36 — Styx
40 To 30 — Kenny Nolan
39 To 29 — Beatles
27 To 23 — LTD
29 To 20 — Elton John
26 To 19 — Engelbert Humperdinck
24 To 16 — Leo Sayer
18 To 13 — McCoo/Davis
17 To 11 — Sylvers
16 To 9 — Yvonne Elliman
Ex To 45 — Doobie Brothers
Ex To 42 — Mary MacGregor
Ex To 40 — George Harrison

WMFJ — DAYTONA BEACH
#1 — Rod Stewart
*Wonder — Wish
28 To 20 — Brick
29 To 21 — Elton John
16 To 11 — Leo Sayer
23 To 18 — Sylvers
Ex To 29 — Konny Nolan

KTLK — DENVER
#1 — Rod Stewart
ELO
Alice Cooper
Commodores
Queen
10 To 6 — Kiss
15 To 11 — Elton John
18 To 13 — Bee Gees
21 To 16 — Leo Sayer
22 To 18 — England Dan & Coley
28 To 24 — Sylvers
35 To 25 — Botkin & DeVorzon
37 To 27 — McCoo/Davis

KIMN — DENVER
#1 — Rod Stewart
Kenny Nolan
*Mary MacGregor
*Wonder — As
12 To 7 — Spinners
15 To 10 — Alice Cooper
21 To 16 — Elton John
27 To 21 — ELO
Ex To 28 — Beatles

KIOA — DES MOINES
#1 — Capt. & Tennille
McCoo/Davis
Doobie Brothers
15 To 7 — Burton Cummings
24 To 12 — Alice Cooper
26 To 21 — Peter Frampton
29 To 24 — Elton John

CKLW — DETROIT
#1 — McCoo/Davis
*Queen
*Brick
17 To 10 — Leo Sayer
20 To 14 — Denieco Williams
21 To 16 — Engelbert Humperdink
22 To 17 — Al Green
Ex To 22 — Rose Royce
Ex To 26 — Johnny Bristol
Ex To 30 — Elton John

WXYZ — DETROIT
#1 — Rod Stewart
England Dan & Coley
Firefall
Engelbert Humperdinck
*Wonder — Wish
*Queen

WDRQ — DETROIT
#1 — McCoo/Davis
Johnny Bristol
Al Green
Sylvers
Burton Cummings
Kool & Gang
4 To 1 — McCoo/Davis
16 To 12 — Rod Stewart
23 To 20 — Deniece Williams
17 To 23 — Wonder — Wish

WDBQ — DUBUQUE
#1 — Kiss
*LTD
13 To 8 — Engelbert Humperdinck
16 To 12 — Spinners
20 To 7 — Alice Cooper
21 To 17 — Osmonds
22 To 16 — England Dan & Coley
26 To 20 — Burton Cummings
28 To 24 — Blood, Sweat & Tears
Ex To 28 — Funky Kings
Ex To 29 — Sylvers
Ex To 30 — Eric Clapton

WEAQ — EAU CLAIRE
#1 — Kiss
Aerosmith
Dickey Lee
8 To 5 — Baby Face
23 To 17 — Spinners
28 To 19 — Elton John

KINT — EL PASO
#1 — Captain & Tennille
*McCoo/Davis
*Commodores
11 To 7 — Boston
Ex To 16 — Elton John

WJET — ERIE
#1 — Rod Stewart
*Wonder — Wish
*LTD
*John Travolta
22 To 16 — Yvonne Elliman
29 To 21 — ELO
28 To 22 — Sylvers
Ex To 27 — Brick
Ex To 28 — Eric Clapton

KRKO — EVERETT
#1 — Kiss
*Bread
*Dr. Hook
*Smokie
*Tavares
*Funky Kings
12 To 6 — Spinners
25 To 19 — McCoo/Davis
Ex To 22 — Coates/Anka
Ex To 23 — Hall & Oates
Ex To 24 — Beatles
Ex To 25 — Kiss — Hard Luck
Ex To 29 — Kenny Nolan

KQWB — FARGO
#1 — Botkin & DeVorzon
Stephen Bishop
Waylon Jennings
Kenny Nolan
Queen
10 To 6 — Alice Cooper
21 To 13 — Elton John
20 To 16 — David Dundas
26 To 20 — Funky Kings

WFLB — FAYETTEVILLE
#1 — Bee Gees
Wonder — Wish
*Johnny Bristol
*Smokie
*Linda Ronstadt
*Ted Nugent
*Manfred Mann
14 To 10 — Burton Cummings
19 To 15 — McCoo/Davis
24 To 20 — ELO
30 To 23 — Sylvers
Ex To 26 — Bread
Ex To 27 — Emotions
Ex To 28 — Barry Manilow
Ex To 29 — Mary MacGregor

KFJZ — FORT WORTH
#1 — Rod Stewart
Alico Coopor
14 To 9 — England Dan & Coley
20 To 15 — Leo Sayer
11 To 6 — Boston
22 To 18 — Spinners

WVBF — FRAMINGHAM
#1 — Rod Stewart
Eric Clapton
McCoo/Davis
18 To 14 — Elton John

KYNO — FRESNO
#1 — Rod Stewart
George Harrison
*Aerosmith
*Kenny Nolan
*Brick
23 To 19 — McCoo/Davis
19 To 12 — Leo Sayer
13 To 9 — Bee Gees

WLAV — GRAND RAPIDS
#1 — Rod Stewart
*Mary MacGregor
*Boz Scaggs
*Donny & Marie
*Linda Ronstadt
*Bread
*Manfred Mann
*Barry Manilow
26 To 21 — Dooble Brothers
16 To 12 — Leo Sayer
24 To 14 — Sylvers
Ex To 23 — Emotions
Ex To 24 — Walter Murphy
Ex To 29 — Yvonno Elliman
Ex To 19 — Engelbert Humperdinck

Z-96 — GRAND RAPIDS
#1 — Rod Stewart
*Brick
*David Dundas
*Konny Nolan
29 To 21 — McCoo/Davis
15 To 6 — Captain & Tennille
Ex To 24 — Elton John
Ex To 29 — Hall & Oates
Ex To 30 — Engelbert Humperdinck

KEIN — GREAT FALLS
#1 — Rod Stewart
*Barry Manilow
*Hudson Bros.
*Larry Santos
9 To 3 — David Dundas
10 To 4 — Burton Cummings
13 To 9 — Spinners
19 To 13 — Alice Cooper
Ex To 17 — Engolbert Humperdinck
Ex To 20 — John Travolta

WDRC — HARTFORD
#1 — Steve Miller
*Queen
*EW&F
*Boz Scaggs
*Seals & Crofts
18 To 13 — England Dan & Coley
20 To 15 — Bee Gees
21 To 16 — Ritchie Family
25 To 20 — Commodores
27 To 21 — Peter Frampton
28 To 22 — McCoo/Davis
29 To 23 — Leo Sayer
Ex To 27 — Elton John
Ex To 28 — Eric Clapton
Ex To 29 — David Dundas
Ex To 30 — George Harrison

KILT — HOUSTON
#1 — DeVorzon & Botkin
Bar-Kays
Lynyrd Skynyrd
Brick
*Sylvers
*George Harrison
*Yvonne Elliman
16 To 12 — Leo Sayor
20 To 15 — Burton Cummings
24 To 14 — Engelbert Humperdinck
26 To 18 — Spinners
27 To 22 — Elton John
34 To 19 — McCoo/Davis
36 To 24 — England Dan & Coley
38 To 25 — Alice Cooper
39 To 29 — ELO
40 To 35 — Olivia Newton-John
Ex To 40 — Eric Clapton

KRBE — HOUSTON
#1 — DeVorzon & Botkin
Engelbert Humperdinck
Spinners
Bar-Kays
England Dan & Coley
*Mary MacGregor
*Stewart — Get Back
10 To 6 — Bee Gees
14 To 4 — Kiss
23 To 16 — McCoo/Davis
24 To 17 — Burton Cummings
26 To 19 — Elton John
Ex To 30 — George Harrison

WNDE — INDIANAPOLIS
#1 — Rod Stewart
Sylvers
Ritchie Family
ELO
EW&F
England Dan & Coley
14 To 4 — Elton John
16 To 6 — Leo Sayer
21 To 16 — Alice Cooper
20 To 13 — Rose Royce
23 To 19 — Bee Gees
30 To 24 — Burton Cummings

WIFE — INDIANAPOLIS
#1 — Rod Stewart
Bee Gees
Rose Royce
*Burton Cummings
*Aerosmith
*George Harrison
10 To 2 — Botkin & DeVorzon
26 To 5 — Elton John
14 To 9 — Peter Frampton
19 To 13 — Wonder — Wish
18 To 14 — Leo Sayer
Ex To 24 — McCoo/Davis
Ex To 25 — Mary MacGregor
Ex To 26 — Barry Manilow

WJDX — JACKSON
#1 — Rod Stewart
Yvonne Elliman
KC & Sunshine Band — Like To Do It
14 To 9 — McCoo/Davis
15 To 10 — Burton Cummings
22 To 17 — Engelbert Humperdinck
26 To 22 — Cliff Richard

WAPE — JACKSONVILLE
#1 — Bee Goes
Manfred Mann
Sylvers
Queen
Aerosmith
6 To 2 — Rod Stewart
12 To 7 — Alice Cooper
13 To 9 — Little River Band
18 To 11 — Elton John
29 To 19 — Firefall
27 To 20 — Yvonne Elliman

WCRO — JOHNSTOWN
#1 — Kiss
*Terry Cashman
*Foghat
*Easy Street
*Dr. Hook
9 To 4 — Burton Cummings
15 To 7 — Yvonne Elliman
24 To 16 — Sylvers
29 To 20 — Brick
Ex To 26 — Kenny Nolan
Ex To 28 — Mary MacGregor
Ex To 30 — Manfred Mann
Ex To 29 — Walter Murphy

KBEQ — KANSAS CITY
#1 — Rod Stewart
Engelbert Humperdinck
Mary Kay Place
Aerosmith
16 To 9 — Bee Gees
19 To 10 — Spinners
20 To 15 — England Dan & Coley
25 To 16 — Leo Sayer
30 To 25 — Manfred Mann

WQPD — LAKELAND
#1 — Rod Stewart
Bread
Queen
Donny & Marie
Dr. Hook
*Barry Manilow
*Abba
*Ringo Starr — Hey Baby
*Mary MacGregor
*EW&F
*Beach Boys
*Jim Stafford
*Barbra Streisand
19 To 6 — Engelbert Humperdinck
16 To 7 — Brick
27 To 11 — ELO
25 To 19 — Tavares
26 To 20 — Manhattans
34 To 23 — Jacksons
35 To 25 — Walter Murphy
36 To 28 — Pure Prairie League
39 To 29 — Hall & Oates
37 To 31 — Boz Scaggs
40 To 32 — George Harrison
38 To 33 — Jefferson Starship
Ex To 34 — Gene Cotton
Ex To 35 — Olivia Newton-John
Ex To 36 — Starbuck

KENO — LAS VEGAS
#1 — Rod Stewart
Linda Ronstadt
Queen
*Little River Band
*Amazing Rhythm Aces
*Lynyrd Skynyrd
27 To 22 — Gloria & Stacy O'Brien
22 To 10 — Elton John
25 To 15 — Sylvers

WBLI — LONG ISLAND
#1 — Rod Stewart
*Savannah Band
*LTD
Ex To 1 — Rod Stewart

KHJ — LOS ANGELES
#1 — Captain & Tennille
Burton Cummings
Engolbert Humperdinck
ELO
22 To 16 — McCoo/Davis
24 To 12 — Sylvers
29 To 20 — Kiss

WAKY — LOUISVILLE
#1 — England Dan & Coley
*Queen
*Foghat
*Johnny Bristol
*Kenny Nolan
19 To 11 — Leo Sayer
24 To 12 — Brick
30 To 10 — Manfred Mann

WKLO — LOUISVILLE
#1 — Burton Cummings
Queen
*Starbuck
*Bread
*Linda Ronstadt
*Kiss
Ex To 23 — Ted Nugent
Ex To 24 — Aerosmith

WISM — MADISON
#1 — Rod Stewart
*Donny & Marie
*Styx
*Bread
*Led Zeppelin — Stairway
15 To 10 — Elton John
17 To 11 — England Dan & Coley
23 To 16 — Alice Cooper
25 To 19 — Leo Sayer
27 To 20 — Wonder — Wish
29 To 23 — Yvonne Elliman
Ex To 25 — McCoo/Davis
Ex To 28 — ELO
Ex To 29 — Kenny Nolan
Ex To 30 — Sylvers

WFOM — MARIETTA
#1 — Burton Cummings
*Starbuck
*Kenny Nolan
*Boz Scaggs
*Queen
*Mary MacGregor
19 To 10 — Brick

(cont. on page 25)

POP RADIO PLAYLIST HIGHLIGHTS CONT.

fr 24

20 To 16 — McCoo/Davis
25 To 19 — Elton John
29 To 23 — Sylvers
Ex To 27 — Aerosmith
Ex To 28 — EW&F
Ex To 29 — Beatles

KRIB — MASON CITY
#1 — Rod Stewart
*Hall & Oates
*Mary MacGregor
*Lynyrd Skynyrd
*Ted Nugent
*George Harrison
30 To 26 — McCoo/Davis
27 To 22 — Elton John
18 To 14 — Leo Sayer
5 To 1 — Rod Stewart
Ex To 25 — Beatles
Ex To 27 — Engelbert Humperdinck
Ex To 29 — John Travolta
Ex To 30 — Kenny Nolan

WMPS — MEMPHIS
#1 — Rod Stewart
David Dundas
Aerosmith
16 To 9 — Brick
17 To 13 — Engelbert Humperdinck
18 To 10 — McCoo/Davis
20 To 14 — Sylvers
25 To 17 — Yvonne Elliman
29 To 21 — Wonder — Wish

WHBQ — MEMPHIS
#1 — Spinners
Burton Cummings
Rose Royce
ELO
17 To 12 — Alice Cooper
19 To 14 — Elton John
28 To 23 — Wonder — Wish
21 To 17 — Sylvers

Y100 — MIAMI
#1 — Rod Stewart
Spinners
KC & Sunshine Band
8 To 3 — Kiss
13 To 8 — Elton John
14 To 9 — Brick
20 To 11 — EW&F — Reasons
22 To 18 — Wonder — Lovely
29 To 26 — Savannah Band

WQAM — MIAMI
#1 — Rod Stewart
McCoo/Davis
7 To 2 — Brick
13 To 8 — Spinners
12 To 4 — Elton John
18 To 14 — Kiss

96X — MIAMI
#1 — Brick
Sylvers
6 To 2 — Elton John
12 To 4 — Rod Stewart
9 To 5 — Kiss
18 To 12 — Emotions

WOKY — MILWAUKEE
#1 — Rod Stewart
Wonder — Wish
Sylvers
Yvonne Elliman
Donny & Marie
13 To 5 — Botkin & DeVorzon
15 To 8 — Leo Sayer
21 To 17 — Manfred Mann
27 To 22 — Elton John
29 To 24 — McCoo/Davis

WZUU — MILWAUKEE
#1 — Rod Stewart
*Linda Ronstadt
*Aerosmith
19 To 10 — Manfred Mann
13 To 9 — Leo Sayer
15 To 11 — Burton Cummings
Ex To 19 — McCoo/Davis
Ex To 20 — Walter Murphy

KDWB — MINNEAPOLIS
#1 — Rod Stewart
England Dan & Coley
Miller — Fly Like Eagle
11 To 2 — Kiss
17 To 6 — Boston
21 To 9 — Elton John
25 To 17 — Funky Kings

WDGY — MINNEAPOLIS
#1 — Rod Stewart
Botkin & DeVorzon
*Spinners
*Burton Cummings
*Leo Sayer
*Gladys Knight
*England Dan & Coley
22 To 9 — Elton John
20 To 14 — Boston
Ex To 24 — McCoo/Davis
Ex To 11 — Bee Gees

KSTP — MINNEAPOLIS
#1 — Rod Stewart
Lynyrd Skynyrd
Engelbert Humperdinck
Aerosmith
Queen
*Manfred Mann
18 To 10 — Burton Cummings
20 To 15 — David Dundas

WHHY — MONTGOMERY
#1 — Burton Cummings
*Aerosmith
*Queen
*Mary MacGregor
*Gene Cotton
*ELO
13 To 5 — Brick
15 To 7 — Leo Sayer
20 To 10 — Barry Manilow
22 To 18 — Seals & Crofts
23 To 19 — Donny & Marie
Ex To 21 — Sylvers
Ex To 22 — Wonder — Wish
Ex To 24 — Kiss — Hard Luck

KNOE — MONROE
#1 — Rod Stewart
Bread
Queen
Sylvers
Aerosmith
8 To 3 — Burton Cummings
15 To 9 — Spinners
19 To 13 — McCoo/Davis
32 To 19 — Engelbert Humperdinck

KVOX — MOORHEAD
#1 — Botkin & DeVorzon
*Barry Manilow
*Queen
*Bread
*Beatles
*Sylvers
*Stephen Bishop
31 To 23 — Yvonne Elliman
24 To 16 — Elton John
16 To 10 — David Dundas
11 To 7 — Leo Sayer
10 To 3 — Alice Cooper
Ex To 27 — Kenny Nolan
Ex To 29 — Lynyrd Skynyrd
Ex To 25 — Mary MacGregor

WLAC — NASHVILLE
#1 — Rod Stewart
Brick
Yvonne Elliman
*Manfred Mann
*Aerosmith
*Beatles
*EW&F
*Queen
*Rod Hart — Plantation
*Rod Stewart — Get Back
7 To 3 — Elton John
10 To 4 — Capt. & Tennille
11 To 6 — Boston
13 To 8 — LTD
28 To 18 — McCoo/Davis
Ex To 19 — Lynyrd Skynyrd
Ex To 20 — Kenny Nolan
Ex To 26 — England Dan & Coley
Ex To 30 — Engelbert Humperdinck

WMAK — NASHVILLE
#1 — Rod Stewart
*Spinners
*LTD
*Sylvers
*Foghat
10 To 2 — Alice Cooper
25 To 17 — Elton John
19 To 13 — Burton Cummings
16 To 11 — Boston
8 To 4 — Kiss
12 To 8 — Leo Sayer
Ex To 22 — McCoo/Davis
Ex To 26 — Bread

WAVZ — NEW HAVEN
#1 — Rod Stewart
*Savannah Band
*Aerosmith
*Yvonne Elliman
*Manfred Mann
8 To 4 — Spinners
28 To 23 — Wonder — Wish
Ex To 25 — EW&F
Ex To 27 — Queen
Ex To 29 — George Harrison
Ex To 30 — Laverne & Shirley

WNOE — NEW ORLEANS
#1 — Rod Stewart
Burton Cummings
David Dundas
Donny & Marie
Parliament — Do That Stuff
Bruce Springsteen — Fever
Lee Oskar — Star Kite
11 To 4 — Bay City Rollers
15 To 11 — Elton — If There's God
24 To 19 — Elton — Sorry
29 To 12 — Aerosmith
40 To 33 — Brick
41 To 31 — Led Zeppelin — Stairway

WTIX — NEW ORLEANS
#1 — Rod Stewart
*Brick
*Styx
*Walter Murphy
*Jacksons
Ex To 30 — Foghat

WABC — NEW YORK
#1 — Rick Dees
Savannah Band
McCoo/Davis
DeVorzon & Botkin
*
*Alice Cooper
*Wonder — Sir Duke/I Wish/Lovely
6 To 3 — Abba
15 To 7 — Rod Stewart
20 To 12 — Boston
23 To 16 — Kiss
34 To 30 — Elton John
38 To 24 — Firefall
Ex To 29 — England Dan & Coley

WPIX — NEW YORK
#1 — Rod Stewart
Leo Sayer
McCoo/Davis
*Bay City Rollers
*Rose Royce
18 To 9 — Savannah Band
20 To 16 — Alice Cooper
14 To 11 — Bee Gees
9 To 4 — Boston
Ex To 15 — Elton John
Ex To 20 — England Dan & Coley

99X — NEW YORK
#1 — Rick Dees
Firefall
Jacksons
Elton John
Elton John
Botkin & DeVorzon
England Dan & Coley
Rose Royce
15 To 6 — Rod Stewart
17 To 11 — Boston
20 To 12 — Savannah Band
23 To 13 — McCoo/Davis
30 To 17 — Kiss

WGH — NORFOLK
#1 — Rick Dees
*England Dan & Coley
*Sylvers
*McCoo/Davis
*Burton Cummings
*Manfred Mann
*Aerosmith
*Queen
17 To 10 — Boston
18 To 11 — Captain & Tennille
19 To 4 — Rod Stewart
20 To 6 — Bee Gees
27 To 15 — Peter Frampton
28 To 17 — Spinners

WKY — OKLAHOMA CITY
#1 — Rod Stewart
*David Dundas
*Brick
9 To 5 — Peter Frampton
14 To 10 — Spinners
16 To 12 — Leo Sayer
Ex To 19 — McCoo/Davis
Ex To 20 — Ritchie Family

KOMA — OKLAHOMA CITY
#1 — Rod Stewart
Amazing Rhythm Aces
Brick
George Harrison
Barry Manilow
11 To 5 — Alice Cooper
23 To 15 — Burton Cummings
34 To 23 — Spinners
29 To 24 — ELO
36 To 27 — Wonder — Wish
37 To 28 — Engelbert Humperdinck

WOW — OMAHA
#1 — Capt. & Tennille
Engelbert Humperdinck
Burton Cummings
*ELO
6 To 2 — Rod Stewart
8 To 4 — DeVorzon & Botkin
18 To 10 — England Dan & Coley
19 To 14 — Bee Gees
20 To 15 — Elton John
Ex To 16 — Leo Sayer

WLOF — ORLANDO
#1 — Rod Stewart
*Yvonne Elliman
*Brick
*Aerosmith
*Engelbert Humperdinck
14 To 2 — Boston
19 To 3 — Spinners
13 To 6 — Peter Frampton
28 To 16 — Alice Cooper
23 To 17 — Burton Cummings
Ex To 27 — ELO
Ex To 15 — Sylvers
Ex To 23 — McCoo/Davis

KACY — OXNARD
#1 — Rod Stewart
Yvonne — Elliman
Barry Manilow
14 To 9 — England Dan & Coley
16 To 13 — Wonder — Lovely

WBSR — PENSACOLA
#1 — Spinners
*Laverne & Shirley
*Bryan Ferry
*George Harrison
*Mary MacGregor
*Smokie
*Gene Cotton
*Wonder — Wish
25 To 19 — Brick
28 To 23 — Leo Sayer
33 To 26 — Sylvers
32 To 27 — Engelbert Humperdinck
35 To 30 — Hall & Oates
38 To 33 — ELO
Ex To 36 — Kenny Nolan
Ex To 37 — Beatles
Ex To 38 — John Travolta
Ex To 40 — Starbuck

WIRL — PEORIA
#1 — Rod Stewart
McCoo/Davis
*David Dundas
16 To 7 — Alice Cooper
19 To 12 — Burton Cummings
24 To 18 — England Dan & Coley
Ex To 21 — ELO
Ex To 23 — Lynyrd Skynyrd
Ex To 24 — Beatles

WFIL — PHILADELPHIA
#1 — Rod Stewart
*Burton Cummings
*Yvonne Elliman
*Wonder — Wish
12 To 7 — Spinners
14 To 9 — Boston
17 To 12 — Engelbert Humperdinck
20 To 15 — Alice Cooper
21 To 17 — England Dan & Coley
22 To 16 — Elton John
Ex To 23 — Firefall
Ex To 24 — Leo Sayer

WIFI — PHILADELPHIA
#1 — Rod Stewart
*Mary MacGregor
*Brick
*Aerosmith
*Eric Clapton
6 To 2 — Boston
12 To 7 — Kiss
21 To 17 — Leo Sayer
23 To 16 — Engelbert Humperdinck
24 To 19 — Alice Cooper30 To 22 —
30 To 22 — Elton John
Ex To 28 — Yvonne Elliman

WPEZ — PITTSBURGH
#1 — Rod Stewart
Leo Sayer
11 To 7 — Boston
24 To 17 — Brick
25 To 21 — McCoo & Davis

13Q — PITTSBURGH
#1 — Rod Stewart
McCoo/Davis
Brick
*Foghat
10 To 6 — Engelbert Humperdinck
24 To 13 — Alice Cooper
Ex To 25 — Queen

KGW — PORTLAND
#1 — Rod Stewart
*LTD
*ELO
13 To 6 — Sylvers
21 To 16 — Boston
22 To 18 — Yvonne Elliman
24 To 19 — Spinners
Ex To 25 — Engelbert Humperdinck
Ex To 29 — Tavares
Ex To 30 — Kenny Nolan

KPAM — PORTLAND
#1 — Rod Stewart
Queen
*Jefferson Starship
*Kenny Nolan
19 To 15 — Elton John
28 To 19 — Engelbert Humperdinck
29 To 20 — Tavares
Ex To 28 — Wonder — Wish
Ex To 29 — Styx

WPRO — PROVIDENCE
#1 — Rod Stewart
Bar-Kays
10 To 4 — Leo Sayer
14 To 8 — Burton Cummings
15 To 10 — Tavares
20 To 15 — Sylvers
21 To 13 — Elton John
24 To 17 — McCoo/Davis
Ex To 25 — EW&F

G55 — PROVIDENCE
#1 — Rod Stewart
*Manfred Mann
17 To 5 — Captain & Tennille
14 To 8 — Bee Gees
19 To 9 — Tavares
Ex To 14 — McCoo/Davis

WKIX — RALEIGH
#1 — Rod Stewart
*Boz Scaggs
*Donny & Marie
19 To 2 — McCoo/Davis
27 To 13 — Burton Cummings
13 To 9 — Elton John
18 To 7 — Boston
Ex To 24 — Brick
Ex To 29 — Bread
Ex To 28 — Wonder — Wish
Ex To 27 — Yvonne Elliman

KKLS — RAPID CITY
#1 — Rod Stewart
*Mary MacGregor
*Sylvers
*Stephen Bishop
*Waylon Jennings
19 To 5 — Burton Cummings
12 To 4 — Leo Sayer
30 To 21 — John Travolta

WLEE — RICHMOND
#1 — Captain & Tennille
Kenny Nolan
LTD
*Walter Murphy
*Seals & Crofts
25 To 18 — McCoo/Davis

Q-94 — RICHMOND
#1 — Rod Stewart
*EW&F
*Aerosmith
*Bread
*Brick
30 To 22 — McCoo/Davis
24 To 15 — Elton John
15 To 10 — Burton Cummings
12 To 8 — Leo Sayer
Ex To 28 — Doobie Brothers
Ex To 27 — George Harrison
Ex To 25 — Eric Clapton

WBBF — ROCHESTER
#1 — England Dan & Coley
Rose Royce
Aerosmith
Queen
*Bread
*Major Harris
*Rush
*Styx
8 To 4 — Engelbert Humperdinck
22 To 18 — McCoo/Davis
26 To 21 — Elton John
27 To 23 — Ritchie Family
30 To 25 — Crack The Sky
Ex To 28 — Laverne & Shirley
Ex To 29 — Artful Dodger

KNDE — SACRAMENTO
#1 — Rod Stewart
McCoo/Davis
Sylvers
10 To 4 — Leo Sayer
21 To 10 — Elton John
Ex To 16 — DeVorzon & Botkin

KROY — SACRAMENTO
#1 — Rod Stewart
Botkin & DeVorzon
Commodores
ELO
Hamilton, Frank & Dennison
11 To 7 — Bee Gees
16 To 11 — Elton John
17 To 12 — Spinners

WJON — ST. CLOUD
#1 — Abba
*Styx
Waylon Jennings
Walter Murphy
9 To 2 — Rod Stewart
19 To 11 — Burton Cummings
Ex To 12 — Elton John

KSLQ — ST. LOUIS
#1 — Rick Dees
Elton John
Jacksons
Rose Royce
Firefall
26 To 17 — Burton Cummings
29 To 24 — ELO
38 To 33 — Brick

KXOK — ST. LOUIS
#1 — Rod Stewart
Firefall
Barry Manilow
Yvonne Elliman
8 To 1 — Rod Stewart
15 To 8 — Elton John
17 To 11 — England Dan & Coley
19 To 12 — LTD
21 To 15 — Leo Sayer
22 To 16 — McCoo/Davis

KCPX — SALT LAKE CITY
#1 — Leo Sayer
*Aerosmith
*McCoo/Davis
*Barry Manilow
20 To 13 — Elton John
21 To 16 — Kenny Nolan
28 To 22 — Smokie
30 To 24 — Laverne & Shirley
Ex To 26 — Queen
Ex To 27 — Dickey Lee
Ex To 28 — Mary MacGregor
Ex To 29 — Bread
Ex To 30 — Eric Clapton

KRSP — SALT LAKE CITY
#1 — Rod Stewart
*Bread
*Aerosmith
*Queen
*Donny & Marie
*Lynyrd Skynyrd
19 To 13 — Yvonne Elliman
20 To 14 — ELO
22 To 18 — McCoo/Davis
27 To 21 — Hudson Brothers
29 To 18 — Kenny Nolan
Ex To 25 — Mary MacGregor
Ex To 22 — John Travolta

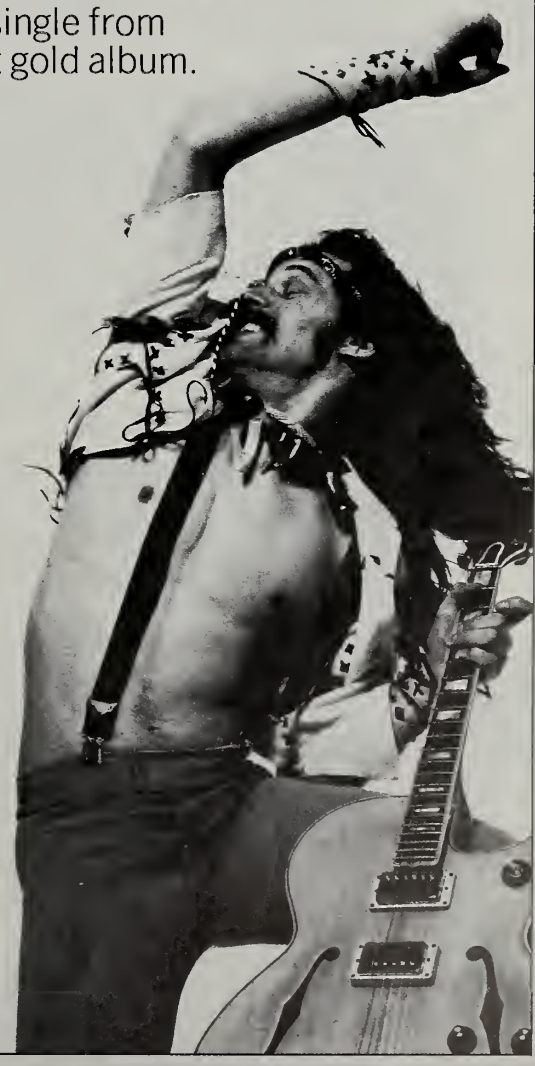
B-100 — SAN DIEGO
#1 — Rod Stewart
Sylvers
*Ted Nugent
*Rose Royce
*Bobby Pickett
9 To 5 — Bee Gees
13 To 8 — Spinners
21 To 16 — Leo Sayer
25 To 19 — ELO
27 To 22 — Burton Cummings
Ex To 28 — Lynyrd Skynyrd
Ex To 29 — Alice Cooper

KCBQ — SAN DIEGO
#1 — Rod Stewart
*Aerosmith
*Hamilton, Frank & Dennison
*Laverne & Shirley
8 To 3 — Captain & Tennille
16 To 9 — Leo Sayer
17 To 13 — Kenny Nolan
22 To 16 — Bee Gees
26 To 20 — Sylvers
30 To 18 — Spinners
Ex To 28 — Burton Cummings
Ex To 29 — Walter Murphy
Ex To 30 — Mac Davis

KFRC — SAN FRANCISCO
#1 — DeVorzon & Botkin
Bay City Rollers
Alice Cooper

continued on pg. 34

If you've been lost in
the Bermuda Triangle,
let us bring you up to date.
It's a "Dog Eat Dog" world out there.
Ted Nugent's first single from
his second straight gold album.



CASH BOX POP RADIO ANALYSIS

MOST ADDED RECORDS

		This Week	To Date	STATION ADDS THIS WEEK
1.	Walk This Way — Aerosmith — Columbia	18%	33%	WMPS, WLAC, WIFI, WZUU, WBBF, KCPX, KJRB, WNCI, KREQ, WAPE, WHHY, WAVZ, KSTP, KCBQ, KING, KEZY, Q-94, WGH.
2.	Somebody To Love — Queen — Elektra	18%	26%	KTLK, KPAM, WKLO, KSTP, CKLW, WHHY, WAPE, WING, WFOM, KJRB, WBBF, WORC, WLAC, WDRC, WAKY, WGH, KJOY, WXYZ.
3.	Hot Line — Sylvers — Capitol	14%	52%	B-100, WMAK, WNDE, WNCI, WAYS, KJR, WOKY, WAPE, KNDE, KLIF, KILT, KING, WDRQ, WGH.
4.	Stand Tall — Burton Cummings — Portrait	13%	75%	WFIL, WQXI, Q-102, WLS, WSAI, WDGY, WHBQ, KLIF, KHJ, WDRQ, WNOE, WGH, WOW.
5.	Livin' Thing — ELO — UA	13%	67%	WPGC, KJR, KNUS, WNCI, WDHF, Q-102, WNDE, WOW, WHHY, WHBQ, KHJ, KTLK, KGW.
6.	Dazz — Brick — Bang	13%	47%	KILT, KLIF, CKLW, 13Q, WCOL, WSGN, Z-96, WIFI, WLAC, WKY, WERC, Q-94, KJOY.
7.	You Don't Have To Be A Star — McCoo & Davis — ABC	12%	93%	WABC, WQAM, WIRL, KCPX, WPIX, 13Q, KNDE, WRKO, KLEO, WING, KIOA, WGH.
8.	Nights Are Forever Without You — England Dan & Coley — Big Tree	9%	85%	WSAI, WNDE, KDWB, WSDY, 99X, KLEO, KYA, WGH, WXYZ.
9.	Car Wash — Rose Royce — MCA	9%	23%	KSLQ, WHBQ, WING, WPIX, WBBF, KYA, WCAO, B-100, 99X.
10.	Blinded By The Light — Manfred Mann — WB	9%	19%	WERC, WLAC, WBBQ, KJRB, WAPE, WAVZ, KSTP, WGH, KJOY.
11.	Love Me — Yvonne Elliman — RSO	8%	56%	WFIL, KXOK, WPGC, WOKY, WAVZ, KILT, KEZY, WLAC.
12.	Jeans On — David Dundas — Chrysalis	8%	36%	WMPS, WKY, Z-96, WBBQ, WIRL, KLEO, KING, WNOE.
13.	I Like Dreaming — Kenny Nolan — 20th Century	8%	23%	WAKY, KIMN, WLEE, Z-96, WCOL, KJRB, WFOM, KPAM.
14.	Lost Without Your Love — Bread — Elektra	8%	20%	WCAO, WISM, WBBF, WAYS, WING, WKLO, WBT, Q-94.
15.	Torn Between Two Lovers — Mary MacGregor — Ariola	8%	17%	KERN, WISM, KIMN, WIFI, WSGA, WFOM, WHHY, WBT.
16.	After The Lovin' — Engelbert Humperdinck — Epic	7%	56%	KJR, KSTP, KHJ, KING, WXYZ, KBEQ, WOW.
17.	Rubberband Man — Spinners — Atlantic	6%	95%	Y-100, WMAK, WSAI, WKBW, WDGY, WBT.
18.	Love Ballad — LTD — A&M	6%	46%	KLIF, KEEL, KGW, WMAK, KLEE, WJET.

RADIO ACTIVE SINGLES

1. Sorry Seems To Be The Hardest Word — Elton John — Rocket/MCA
KTLK 15-11, WNOE 15-11, KILT 27-22, KEZY 26-21, Q-94 24-15, KJRB 21-16, WPRO 21-12, KXOK 15-8, Z-93 24-20, KNUS 27-12, WPIX ex-15, WFOM 25-19, KAKC 23-12, KJR 22-18, WPGC 28-24, WOKY 27-22, WAPE 18-11, WING 29-20, CKLW ex-30, KEEL 30-25, WDGY 22-9, KNDE 21-10, WHBQ 19-14, KLIF 24-17, WBT 24-12, KPAM 19-15, KERN 15-9, WDRC ex-27, KIOA 29-24, WABC 34-30, WOW 20-15, WLAC 7-3, WISM 15-10, KIMN 21-16, WIFI 30-22, WCAO 17-13, WBBF 26-21, WQAM 12-4, Z-96 ex-24, KDWB 21-9, Y-100 13-8, WFIL 22-16, WMAK 25-17, KCPX 20-13, WBGN 29-24, WNDE 14-4, Q-102 17-12.
2. You Make Me Feel Like Dancing — Leo Sayer — WB
WLS 23-16, Z-93 21-14, WSAI 29-18, KNUS 20-11, WKBW 12-9, WAYS 18-8, KAKC 9-4, KBEQ 25-16, WOKY 15-8, WING 17-11, WHHY 15-7, CKLW 17-10, KEEL 13-8, KNDE 10-4, KCBQ 16-9, KILT 16-12, Q-94 12-8, KTLK 21-16, WMAK 12-8, WBGN ex-28, WNDE 16-6, Q-102 18-14, WCOL 20-16, WPRO 10-4, KTAC 10-6, KJRB 17-11, KXOK 21-15, WCOL 20-16, WDHF 21-15, WAKY 19-11, WERC 9-5, WKY 16-12, WOW ex-16, WISM 25-19, B-100 21-16, WIFI 21-17, WORC ex-29, WZUU 13-9, WFIL ex-24.
3. You Don't Have To Be A Star — McCoo & Davis — ABC
WPEZ 25-21, KJR ex-22, WOKY 29-24, 99X 23-13, KFRC 20-15, KHJ 22-16, KILT 34-19, Q-94 30-22, WDRQ 4-1, KYA 18-14, WING 18-13, KEEL 5-1, WFOM 20-16, WAYS 22-9, KAKC 24-14, KERN 26-17, WMPS 18-10, WDRO 28-22, WKY ex-19, WLAC 28-18, WISM ex-25, WGCL 7-3, WLEE 25-18, WZUU ex-19, WBBF 22-18, Z-96 29-21, WSGA 23-16, WQXI ex-20, WMAK ex-22, KTAC ex-26, WPRO 24-17, KXOK 22-16, WCOL 16-10, WDHF 23-17, WLS 29-22, WNCI 16-10, Z-93 25-19.
4. Stand Tall — Burton Cummings — Portrait
WNCI 12-7, Z-93 6-2, WAYS 17-10, KSTP 17-10, KEEL 15-9, KLEO 7-4, KSLQ 26-17, KCBQ ex-28, KILT 20-15, KING 13-9, Q-94 15-10, WCOL 13-9, WDHF 25-19, WPRO 14-8, WNDE 30-24, WBGN 24-18, WIRL 19-13, WMAK 19-13, WSGA 18-14, WZUU 15-11, B-100 27-22, KIOA 15-7.
5. Nights Are Forever Without You — England Dan & John Ford Coley — Big Tree
KXOK 17-11, WDHF 13-9, WLS 13-11, KNUS 13-8, WPIX ex-20, WAYS 8-4, KBEQ 20-15, KJR 18-15, KLIF 20-12, KILT 36-29, KJRB 12-5, KERN 17-12, WDRC 18-13, WABC ex-29, WOW 18-10, WLAC ex-26, WISM 17-11, WCAO 16-12, WFIL 21-17, WIRL 24-18, WBGN 26-20.
6. I Never Cry — Alice Cooper — WB
WIFI 24-19, WFIL 20-15, WMAK 10-2, KERN ex-23, KIOA 24-12, WISM 23-16, KIMN 15-10, B-100 ex-29, WIRL 16-7, WNDE 21-16, Q-102 ex-22, KTAC 15-10, KJRB 14-6, Z-93 17-13, WPIX 20-16, WAYS 13-6, 13Q 24-13, KJR 19-15, WAVZ 12-7, WHBQ 17-12, KLEO 23-15.
7. Rubberband Man — Spinners — Atlantic
WLS 18-13, Z-93 16-10, KNUS 24-18, KAKC 13-5, KBEQ 19-10, WSGN 16-11, WFIL 12-7, WQAM 13-8, B-100 13-8, KIMN 12-7, WKY 14-10, KJR 21-17, WAVZ 8-4, WRKO 15-9, KLEO 11-7, KCBQ 30-18, KYA 16-12, KILT 26-18, KING 17-12, WGH 28-17, KGW 24-19.

SECONDARY RADIO ACTIVE

Titles listed below are receiving strong radio support from key secondary market stations.

1. Torn Between Two Lovers — Mary MacGregor — Ariola
Adds: WBSR, KFYR, KEWI, KRIB, WQPD, KKLS, WFLI, WGOW, 98Q, WFOM, WISM; Jumps: KSLY 16-12, WBGN 11-5, WSPT 24-17, KAKC ex-22, WAUG ex-24, WIFE ex-25, KRSP ex-25, KELI ex-25, KVOX ex-25, WAIR ex-26, WCRO ex-28, WFLB ex-29, WING ex-42.

2. This Song — George Harrison — Dark Horse
Adds: WBGN, WLCY, KOMA, WBSR, WHOT, WICC, WIFE, KRIB, KYNO, WTRY, WAIR; Jumps: WQPD 40-32, WKWK ex-28, WHNN ex-28, WAVZ ex-29, KELI ex-29, KEWI ex-30, 98Q ex-37, WING ex-40.

3. Somebody To Love — Queen — Elektra
Adds: KREM, WHNN, KRKE, KNOE, WTRY, KAFY, WICG, KQWB, WQPD, KENO, KVOX, WLAV, KRSP, KEWI, KLIV, WFOM, WING; Jumps: WAVZ ex-27.

4. Lost Without Your Love — Bread — Elektra
Adds: 98Q, WORD, KRKE, KNOE, WTRY, WAIR, WQPD, KSLY, WFBR, KRKO, KVOX, WLAV, KRSP, WCUE, WISM, WING; Jumps: WFLB ex-26, WKIX ex-29.

5. I Wish — Stevie Wonder — Tamla (LP cut)
Adds: WJET, WICC, WFLB, WMFJ, WKWK, WBSR; Jumps: WCUE 20-10, WIFE 19-13, WAIR 24-18, WISM 27-20, WAVZ 28-23, KOMA 36-27, KAKC ex-24, WKIX ex-28, WTRY ex-30.

6. Weekend In New England — Barry Manilow — Arista
Adds: WORD, KACY, WQPD, KVOX, WLAV, WAEB, KOMA, WCUE, KEIN; Jumps: WIFE ex-26, WFLB ex-28, WHOT ex-30.

7. Blinded By The Light — Manfred Mann — WB
Adds: KRKE, WSPT, KSLY, WFLB, WKWK, WLAV, G55, WAVZ; Jumps: WHNN 10-6, WCRO ex-30.

8. Ob La Di, Ob La Da — Beatles — Capitol
Adds: KVOX; Jumps: WING 39-29, KRKO ex-24, KRIB ex-25, WICC ex-27, WFOM ex-29, WKWK ex-29, WBSR ex-37, WFBR ex-38, WCUE ex-38.

9. You've Got Me Runnin' — Gene Cotton — ABC
Adds: 98Q, WAIR, WTMA, WBSR, KAKC; Jumps: WFLI 24-18, WBGN ex-22, KSLY ex-30, WQPD ex-34.

10. What Can I Say — Boz Scaggs — Columbia
Adds: WKIX, WFOM, WKWK, WLAV, WYSL; Jumps: KSLY 27-17, WRFC 32-26, WQPD 37-31, WFLI ex-25.

THE SINGLES BULLETS

#1 **ROD STEWART** — #1 for the second week in a row. #1 airplay at 55% of our reporters including WCAO, WIFI, WORC, WNCI, WLS, WDHF, WCOL, KXOK, WPRO, KJRB, WMAK, WIRL, WQXI, WSGA, WFIL, Y-100, WQAM, WSAI, Z-93, Z-96, WGCL, KIMN, WLAC, WMPS, WPIX, WAYS, KLIF, WOKY, KSTP, WAVZ, 13Q, WPGC, WPEZ, KCBQ, WXYZ. Co-#1 at WKBW with Engelbert Humperdinck. Top 5 airplay at 93% of our reporting stations. #1 selling single at 58% of our reporters including Mile High/Denver, Tower/S.F./Sacramento/S.D., Peaches/Atl./Denver/Cleve., Waxie Maxie/D.C., Norman Cooper/Phila., Shulman/N.J., Rec. & Tape/Balt., Potomac/Wash., Prospect, Stark/Cleve., Sound Unltd., Singer, Galgano/Chi., Richman Bros./Phila., Harmony House/Det., West. Merch./Amarillo, Poplar Tunes/Memphis, Interstate/Miami. Still taking big jumps at WABC 15-7, KXOK 8-1, WOW 6-2, KYA 10-5, WGH 19-4.

#4 **BOSTON** — 17 prime movers including WABC 20-12, WIFI 6-2, WFIL 14-9, WMAK 16-11, Z-93 7-3, WSAI 17-13, KNUS 10-3, WPIX 9-4, WPEZ 11-7, 99X 17-11. Top 5 rotation at WCAO-4, WIFI-2, WZUU-5, WIRL-3, WQXI-2, Z-93-3, B-100-4, WISM-4, KIMN-3, WJET-3, WDRC-3, WMPS-4, KERN-4, WPIX-4, KNUS-3, WFOM-3, WAPE-3, WOKY-2. Top 5 sales at Peaches, Mile High/Denver, Waxie Maxie/D.C., Win/N.Y., Double B/L.I., Bee Gee/Albany, Potomac/Wash., Sound Unltd./Chi., Franklin/Atl., Singer, Galgano/Chi.

#5 **BEE GEES** — Added at WKBW. 14 prime movers including WGCL 5-2, WQXI 17-11, WLS 16-14, WSAI 19-15, WPIX 14-11, KCBQ 22-16, KTLK 18-13, KLEO 21-13. Top 5 airplay at KXOK-5, KTAC-2, WMAK-3, WSGA-2, WBGN-4, WGCL-2, B-100-5, WISM-2, KIMN-5, WJET-2, KNUS-4, KLIF-4, WING-1, WAPE-1, KSTP-4, WRKO-1, KJR-4, KILT-5, KPAM-5, WBT-1. Top 5 sales at Assoc./Phoenix, Peaches/Delwood, Shulman/N.J., Peters/Boston, Win, King Karol/N.Y., Double B/L.I., New England Music City/Boston, Prospect, Stark/Cleve., Galgano/Chi., Central South/Nash.

#6 **DeVORZON & BOTKIN** — Added at WABC, 99X, WDGY. 8 prime movers including WQXI 12-4, WDHF 11-5, WSAI 7-4, WOKY 13-5, KTLK 35-25, WOW 8-4. Top 5 airplay at KYA-1, KILT-1, WRKO-2, KFRC-1, KSTP-2, WOKY-5, KBEQ-3, KLIF-2, WFOM-4, WAYS-2, WKBW-5, WERC-2, WDRC-5, KIOA-2, WOW-4, Z-96-4, Z-93-5, WSAI-4, WQXI-4, WIRL-4, WNDE-2, WSGN-5, WDHF-5, WLEE-2. Top 5 sales at Tower/S.F., Peaches/Dallas/Denver/Delwood, Dicks, New England Music City/Boston, Stark/Cleve., West. Merc./Amarillo, Franklin/Atl.

#7 **SPINNERS** — #7 most active single with 20 big jumps including WQAM 13-8, WFIL 12-7, WLS 18-13, Z-93 16-10, KNUS 24-18, KJR 21-14, WRKO 15-9, KCBQ 30-18, KILT 26-18, KING 17-12. Added at Y-100, WMAK, WSAI, WKBW, WDGY, WBT. Top 5 airplay at WCAO-4, WCOL-3, WPRO-5, KCPX-4, WBGN-1, WJET-4, WMPS-2, WPIX-3, WING-5, CKLW-4, WHBQ-1, WHHY-2, WAVZ-4, 13Q-5, KEEL-3, WPGC-2, WPEZ-5, KAKC-5. Top 10 sales at Tower, Banana/S.F., Peaches/Ft. Laud./Atl./Cleve./St. Louis, Richman Bros./Phila., Jimmy's Music World/N.Y., Shulman/N.J., Potomac/Wash., New England Music City/Boston, Town Hall/N.Y., Prospect, Stark/Cleve., Poplar Tunes/Memphis, Interstate/Miami. (#5 on **CB** R&B singles chart).

#8 **FIREFALL** — Key adds at KSLQ, 99X, KXOK. 6 big jumps including WABC 23-16, WFIL ex-23, WDHF 14-7, WLS 7-5, WAPE 29-19, KING 12-5. Top 5 airplay at WLS-5, KCPX-5, KDWB-5, B-100-3, WING-4, KSTP-5, WRKO-5, KCBQ-5. Top 10 sales at Mile High/Denver, Waxie Maxie/D.C., Win/N.Y., Bee Gee/Albany, Potomac/Wash., Dicks, New England Music City/Boston, Stark/Cleve., Sound Unltd., Singer/Chi., Central South/Nash.

#10 **ALICE COOPER** — #6 most active single with 21 big jumps including Z-93 17-13, WPIX 20-16, 13Q 24-13, WIFI 24-19, WFIL 20-15, KJR 19-15, WMAK 10-2, WAPE 12-7, WHBQ 17-12. Key adds at WABC, Q-102, KFRC, KTLK. Top 5 airplay at WNCI-2, WCOL-2, WPRO-3, WMAK-2, WSGA-5, WBBF-4, WBGN-2, Z-96-5, WGCL-5, WKY-3, WJET-5, WERC-4, WOKY-3, KEEL-4. Strong sales at Cassells, Licorice Pizza/L.A., Norman Cooper/Phila., Cavages/Buffalo, King Karol/N.Y., Dicks, New England Music City/Boston, Prospect/Cleve., Harmony House/Det., West. Merch./Amarillo, Central South/Nash.

#12 **LEO SAYER** — #2 most active single with 40 big jumps including WIFI 21-17, WFIL ex-24, WMAK 12-8, Q-102 18-14, WCOL 20-16, KXOK 21-15, WCOL 20-10, WDHF 21-15, WLS 23-16, Z-93 21-14, WSAI 29-18, WKBW 12-9, WOKY 15-8, CKLW 17-10. Added at WPIX, WPEZ, WDGY, KYA. Top 5 airplay at WPRO-4, WSGN-1, KCPX-1, WMPS-5, WERC-5, KERN-3, KNDE-4, WRKO-4, KJR-5, KAKC-4. Strong sales at Tower/S.F./Sacramento/S.D., Peaches/Denver, Peters/Boston, Win/N.Y., Double B/L.I., Potomac/Wash., Dicks, New England Music City/Boston, Sound Unltd./Chi., Central South/Nash.

#13 **BURTON CUMMINGS** — #4 most active single with 22 big jumps including WMAK 19-13, WCOL 13-9, WDHF 26-19, Z-93 6-2, KSLQ 26-17, KCBQ ex-28, KILT 20-15, KING 13-9, Q-94 15-10, WNCI 12-7, WIRL 19-12, WPRO 14-8. #4 most added single with WSAI, WLS, Q-102, WQXI, WFIL, KHJ, WDRQ, WNOE, WHBQ, WDGY, WOW. Top 5 rotation at WLEE-5, WSGN-4, KCPX-2, WBBF-2, Z-93-2, Z-96-3, WAKY-3, KERN-2, WKBW-4, WFOM-1, WKLO-1, WHHY-1, KAKC-3, KPAM-4, KLEO-4. Strong sales at Mile High/Denver, Peaches/Cleve./Delwood, Cavages/Buffalo, Peters/Boston, Buffalo One Stop, Stark/Cleve., Harmony House/Det., West. Merch./Amarillo, Franklin/Atl.

#14 **ENGLAND DAN AND JOHN FORD COLEY** — #5 most active single with 21 big jumps including WABC ex-29, WCAO 16-12, WFIL 21-17, KXOK 17-11, WDHF 13-9, WLS 13-11, KNUS 13-8, WPIX ex-20, KJR 18-15, KLIF 20-17, KILT 36-29. #8 most added single with 8 new stations including 99X, WSAI, WGH, KYA, KLEO, WDGY, WNDE, KDWB. Top 5 airplay at KJRB-5, WBBF-1, WAKY-1, WAYS-4, WBT-4. Strong sales at Mile High/Denver, Tower/S.D., Licorice Pizza/L.A., Peaches/Dallas/Ft. Laud., Norman Cooper/Phila., Jimmys Music World/N.Y., Peters, Dicks, New England Music City/Boston, Potomac/Wash., Stark/Cleve., Sound Unltd./Chi., Central South/Nash., Poplar Tunes/Memphis.

#15 **McCOO AND DAVIS** — #3 most active single with 36 big jumps including WMPS 18-10, WGCL 7-3, WQXI ex-20, WMAK ex-22, KXOK 22-16, WCOL 16-10, WDHF 23-17, WLS 29-22, WNCI 16-10, Z-93 25-19, WPEZ 25-21, KJR ex-22, WOKY 29-24, 99X 20-13, KHJ 22-16. #7 most added single with 12 new adds including WABC, WQAM, WPIX, 13Q, WRKO, WGH, KING, KLEO, KCPX, WIRL. Top 5 airplay at WCAO-2, WGCL-3, CKLW-1, WAPE-5, WBBQ-3, KEEL-1, WBT-5, WXYZ-2. (#1 bullet on **CB** R&B singles chart).

#16 **ENGELBERT HUMPERDINCK** — Added at KING, KHJ, KSTP, KJR, KBEQ, WOW. 18 prime movers include WMPS 17-13, 13Q 10-6, WGCL 26-20, WIFI 23-16, WFIL 17-12, KNUS 29-15, CKLW 21-16, KILT 24-14. Top 5 airplay at WPRO-2, WBBF-4, WHHY-3, KAKC-1 and co-#1 with Rod Stewart at WKBW. Strong sales at Tower/S.F., Licorice Pizza/L.A., Peaches/Ft. Laud./Cleve./Delwood, Cavages/Buffalo, Richman Bros./Phila., Peters, Dicks, New England Music City/Boston, Double B/L.I., King Karol/N.Y., Potomac/Wash., Stark/Cleve., Harmony House/Det.

#18 **YVONNE ELLIMAN** — Added at WFIL, KXOK, WPGC, WOKY, KILT, KEZY, WAVZ, WLAC. 13 big jumps including WMPS 25-17, WGCL 23-19, WIFI ex-28, Z-93 30-26, WKBW 19-8, KJR 15-11, WAPE 27-20, WING 16-9. Strong sales at Tower/S.F., Shulman/N.J., Double B/L.I., King Karol/N.Y., Potomac/Wash., Stark/Cleve., Harmony House/Det., Sound Unltd./Chi., Poplar Tunes/Memphis.

#19 **ELTON JOHN** — #1 most active single for the second week in a row. 48 big jumps include WABC 34-30, WIFI 30-22, WCAO 17-13, WBBF 26-21, WQAM 12-4, Y-100 13-8, WFIL 22-16, WMAK 25-17, Q-102 17-12, CKLW ex-30, WOKY 27-22, WPGC 28-24, WPIX ex-15, KJR 22-18. Heavy adds at WRKO, 99X, KSLQ. Top 5 airplay at WNDE-4, WQAM-4, WLAC-3, WAKY-4, WHHY-4, KFRC-4. Strong sales at Tower/S.F./S.D., Cassells, Soul City/L.A., Peaches/Dallas/Ft. Laud./Delwood/St. Louis, Norman Cooper/Phila., Shulman/N.J., Peters, Dicks/Boston, Win/N.Y., Double B/L.I., King Karol/N.Y., Prospect/Cleve., Galgano/Chi., West. Merch./Amarillo, Franklin/Atl.

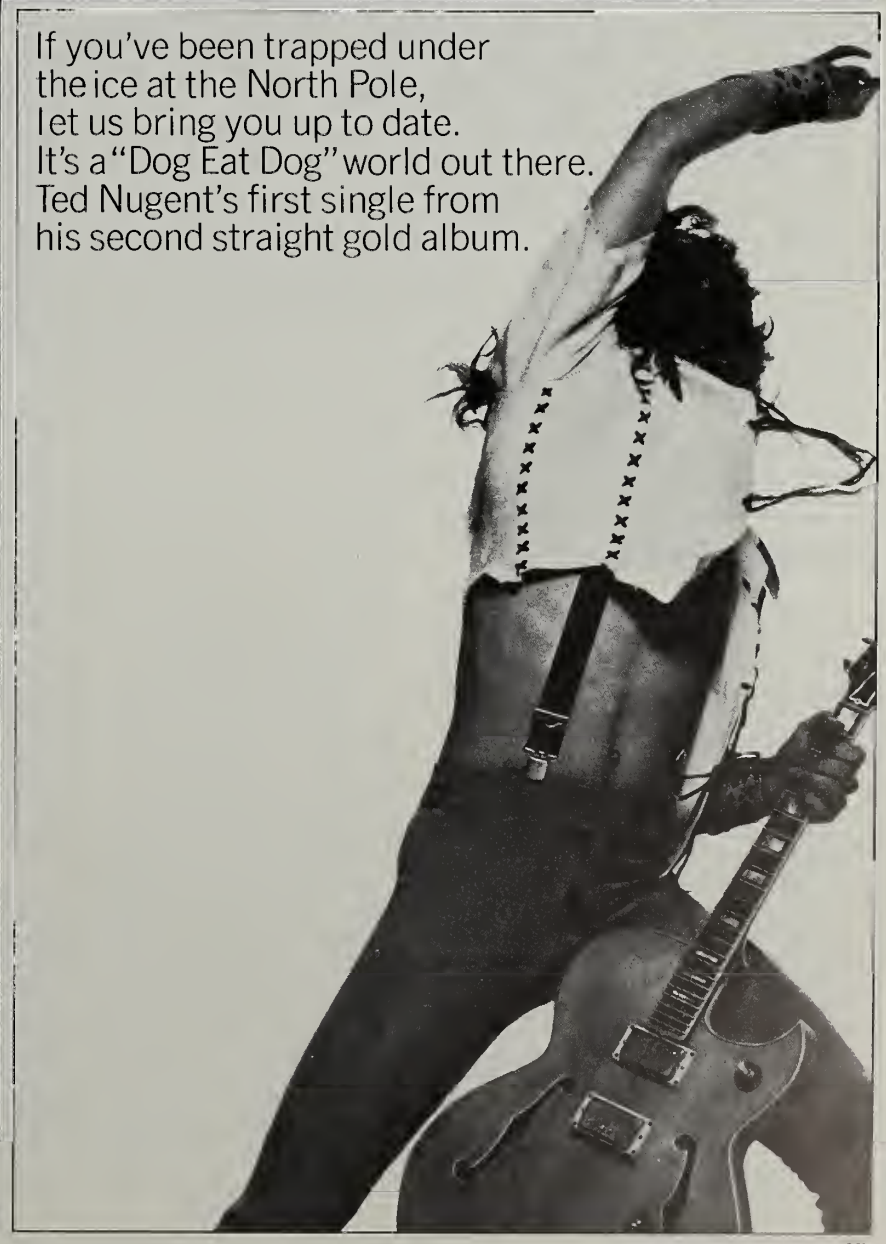
#20 **ELO** — #5 most added single with 13 new adds including Q-102, WDHF, KNUS, KJR, WPGC, KHJ, KTLK, KGW, WHBQ, WHHY, WNCI, WNDE. 14 big jumps including WLS 33-26, KAKC 20-13, KSLQ 29-24, KING ex-22, B-100 25-19. Strong sales at Soul City, Licorice Pizza/L.A., Peaches/Delwood, Richman Bros./Phila., Double B/L.I., Potomac/Wash., Dicks, New England Music City/Boston, Singer, Galgano/Chi., Central South/Nash.

#24 **BRICK** — #6 most added single with 13 new stations including WIFI, KILT, CKLW, 13Q, WCOL, KJOY, Q-94, WSGN, Z-96, WLAC, WKY, WERC. 15 big jumps including WMPS 16-9, WGCL ex-24, WCAO ex-21, WQAM 7-2, Y-100 14-7, WPEZ 24-17, WPGC 26-21, KSLQ 38-33, WNOE 40-33. Top 5 airplay at WQXI-3, WQAM-2, WHHY-5. Strong sales at Tower/S.F., Soul City/L.A., Peaches/Ft. Laud./Atl./Denver/St. Louis, Richman Bros./Phila., Win/N.Y., Potomac/Wash., Prospect, Stark/Cleve.. Poplar Tunes/Memphis, Franklin/Atl., Southern/Miami. (#2 bullet on **CB** R&B singles chart).

#27 **LTD** — Added at WMAK, KLIF, KGW, KEEL, WJET. Jumps at WLAC 13-8, WGCL 17-4, WBBQ 30-26, KXOK 19-12, KNUS 19-12, WING 27-23, KJOY 16-10. Strong sales at Cassells, Soul City, Licorice Pizza/L.A., Peaches/Dallas/Ft. Laud./Cleve./St. Louis, Norman Cooper/Phila., New England Music City/Boston, Prospect/Cleve., Singer, Galgano/Chi., Poplar Tunes/Memphis, Central South/Nashville. (#3 on **CB** R&B singles chart).

#28 **SYLVERS** — #3 most added single with 14 new stations including WMAK, KJR, WOKY, KLIF, WGH, WDRQ, KILT, KLIF, WAYS, B-100. 18 big jumps including WMPS 20-14, WCAO ex-23, WCOL 24-12, WPGC 22-18, WHBQ 21-17, KHJ 24-12, KLEO 29-23, KCBQ 26-20, KTLK 28-24, KJOY 27-22. Strong sales at Tower, Banana/S.F., Cassells, Soul City/L.A., Peaches/Cleve./St. Louis, Peters, Dicks, New England Music City/Boston,

continued on pg 58



REGIONAL ALBUM ACTION

NORTH CENTRAL

(Minnesota, Iowa, Nebraska, Kansas, N. & S. Dakota)

1. KISS (DESTROYER)
2. BARRY MANILOW
3. CAPTAIN & TENNILLE (SONG)
4. OLIVIA NEWTON-JOHN
5. ALICE COOPER
6. ENGLAND DAN & J.F. COLEY
7. DONNY & MARIE (NEW SEASON)
8. BEE GEES (GOLD)
9. ABBA
10. NADIA'S THEME (A&M)
11. BURTON CUMMINGS
12. PARLIAMENT
13. STYX
14. DONNA SUMMER
15. MELISSA MANCHESTER

MIDWEST

(Cleveland, Detroit, Chicago, St. Louis, Indiana, Milwaukee, Pittsburgh, Kansas City)

1. RUSH
2. BLUE OYSTER CULT
3. BOB SEGER
4. CAPTAIN & TENNILLE (SONG)
5. THIN LIZZY
6. MANFRED MANN
7. BURTON CUMMINGS
8. OLIVIA NEWTON-JOHN
9. FIREFALL
10. ELVIN BISHOP
11. NADIA'S THEME (A&M)
12. BLACK SABBATH
13. PARLIAMENT
14. PURE PRAIRIE LEAGUE
15. MELISSA MANCHESTER

NORTHEAST

(Metro N.Y., Upstate N.Y., Boston, Connecticut, Philadelphia)

1. SAVANNAH BAND
2. DONNA SUMMER
3. AL STEWART
4. McCOO & DAVIS, JR.
5. ROBERT PALMER
6. K.C. & SUNSHINE BAND
7. ENGLAND DAN & J.F. COLEY
8. ENGELBERT HUMPERDINCK
9. PARLIAMENT
10. BRASS CONSTRUCTION
11. OLIVIA NEWTON-JOHN
12. EMOTIONS
13. ABBA
14. PATTI SMITH GROUP
15. LOU REED

WEST

(California, Seattle, Portland)

1. AL STEWART
2. PATTI SMITH GROUP
3. ELVIN BISHOP
4. THIN LIZZY
5. K.C. & SUNSHINE BAND
6. LEO SAYER
7. ROBERT PALMER
8. BLACK SABBATH
9. ENGLAND DAN & J.F. COLEY
10. JOAN BAEZ
11. SAVANNAH BAND
12. DENIECE WILLIAMS
13. BLACKBYRDS
14. EMOTIONS
15. ENGELBERT HUMPERDINCK

NATIONAL BREAKOUTS

1. DOOBIE BROTHERS
2. PHOEBE SNOW
3. JACKSON BROWNE
4. KISS
5. KANSAS
6. OHIO PLAYERS
7. DAVE MASON
8. FOGHAT
9. CAR WASH
10. FRANK ZAPPA
11. GEORGE HARRISON

BALTIMORE/WASHINGTON

1. BRICK
2. BLACKBYRDS
3. LABELLE
4. GLADYS KNIGHT & PIPS
5. K.C. & SUNSHINE BAND
6. ROBERT PALMER
7. BRASS CONSTRUCTION
8. SYLVERS
9. GIL SCOTT-HERON
10. PARLIAMENT
11. DEODATO
12. FUNKADELIC (W.B.)
13. BURTON CUMMINGS
14. DENIECE WILLIAMS
15. HUBERT LAWS

DENVER/PHOENIX

1. TOMMY BOLIN
2. PURE PRAIRIE LEAGUE
3. JOAN BAEZ
4. DEEP PURPLE
5. BOB SEGER
6. ROBERT PALMER
7. AL STEWART
8. MICHAEL MURPHEY
9. HOT TUNA
10. LOU REED

SOUTH CENTRAL

(Dallas, Houston, New Orleans, Little Rock)

1. LITTLE RIVER BAND
2. THIN LIZZY
3. JOAN BAEZ
4. ROBERT PALMER
5. AL STEWART
6. K.C. & SUNSHINE BAND
7. JIMMY SPHEERIS
8. GATO BARBIERI
9. BOB SEGER
10. STYX

SOUTHEAST

(Atlanta, Memphis, Nashville, Charlotte, Richmond, Florida)

1. BRICK
2. BURTON CUMMINGS
3. ALL THIS & WW II
4. EMOTIONS
5. LITTLE RIVER BAND
6. K.C. & SUNSHINE BAND
7. PARLIAMENT
8. OLIVIA NEWTON-JOHN
9. CHARLIE DANIELS BAND
10. BEE GEES
11. FIREFALL
12. AL STEWART
13. ENGLAND DAN & J.F. COLEY
14. L.T.D.
15. RUSH

Albums listed as regional breakouts are consensus choices of the accounts listed below. These accounts assess hit potential of new LP releases based on regional sales, overall sales potential and personal predictions. Albums listed as national breakouts have been reported by a minimum of 75% of outlets listed below and have appeared in a minimum of six markets.

REGIONAL ALBUM ACTIVITY is compiled from sales information from the following national, regional and local wholesalers and retailers: **NATIONAL ACCOUNTS:** ABC Record & Tape Sales, Disc Records, Korvettes, Lieberman Enterprises, J.L. Marsh/Musicland & Record Bar. **REGIONAL AND LOCAL ACCOUNTS:** Alexander's/N.Y., All Records/Oakland, Alta/Phoenix, Alwilk/N.J., Ambat/Cincinnati, Angott/Detroit, Apex-Martin/N.J., Aravox/N.Y., Banana/S.F., Bee Gee/Albany, Bovis Two/Providence, Brass Ear/Seattle, Bromo/Dallas-Houston-Okla. City, Buffalo One Stop/Buffalo, Cactus/Houston, Capers Corner/Kansas City, Cassells/L.A., Cavages/Buffalo, Central/Hartford, Central South/Nashville, Circles/Phoenix, Commercial/Maine, Consolidated/Detroit, Norman Cooper/Phila., Cutlers/New Haven, Dan Jay/Denver, Dick's/Boston, Disco/Boston, D.J.'s/Seattle, Double B/Long Island, Ernie's/Chicago, 1812 Overture/Milwaukee, El Roy -TSS-Record World/Long Island, Everybody's Records/Portland, Evolution/Phoenix, Father's & Sun's/Indianapolis, For The Record/Baltimore, Franklin/Atlanta, Galgano/Chicago, Gardner's/Chicago, Gary's/Richmond, Giant/Virginia, Handleman/Detroit, Harmony House/Detroit, Harmony House/N.J., Harvard Coop/Boston, Independent/Denver, Inner Sanctum/Austin, Interstate/Miami, J&J-Record Museum/Phila., Jerry's/Phila., Jimmy's Music World/N.Y., King Karol/N.Y., Knox/Knoxville, Licorice Pizza/L.A., Lieberman One Stop/Minneapolis, M.J.S./Miami, Record Factory/S.F., Mile High/Denver, Modern/Milwaukee, Morey's One Stop/Balt., Mushroom/New Orleans, Music City/Nashville, Music Menu/S.F., Music Millenium/Portland, Music Plus/L.A., Music Scene/Atlanta, Music Street/Seattle, National Record Mart/Midwest, New England Music City/Boston, Northern Records/Cleveland, Odyssey/Phoenix & Santa Cruz, Peaches/Atlanta, Cleveland, Delwood, Denver, Ft. Lauderdale, L.A., & St. Louis, Peter's/Boston, Poplar/Memphis, Potomac/Washington, D.C., Prospect/Cleveland, Radio Doctors/Milwaukee, Rapid Sales/Madison, Record & Tape Collectors/Baltimore, Record Cove/Monterey, Record Dept. Merch./Memphis, Record Hole/San Antonio, Record Masters/Baltimore, Record Revolution/Cleveland, Record Shack/N.Y. & Atlanta, Record Theatre/Cleveland-Akron, Recordland/Midwest, Richman Bros./Phila., Rose/Chicago, Sam Goody/N.Y. & Phila., Schwartz Bros.-Harmony Huts/D.C., Sieberts/Little Rock, Shulman-Listening Booth/N.J.-Phila., Soul City One Stop/L.A., Soul Shack/D.C., Sound Town/Dallas, Sound Unlimited/Chicago, Sound Wherehouse/Houston-Dallas, Southern/Miami, Spec's/Miami, Stark-Camelot/Midwest, Strawberrys/Boston, Streetside/St. Louis, Swallens/Cincinnati, Tape City/New Orleans, Tosh's One Stop/Seattle, Tower/L.A., Sacramento, S.F. & San Diego, Town Hall/N.Y., Trans World/Albany, Two Guys/East Coast, United/Miami, Wax Museum/Minneapolis, Waxie Maxie/D.C., West Coast Music Sales/L.A., Western Merchandisers/Southwest, Wilcox/Okla. City, Win One Stop/N.Y.

Retail Prices fr 7

promotion. And another one is even better service. We have a goal in mind and this is how we set out to do it. Now if or when we reach our goal, there's no way of knowing. Until we see where this is taking us, I don't know what I'm going to do."

Low Prices At Dept. Stores

Karol would not rule out the possibility that his store price might eventually dip below $4.00. "We don't have any definite format that we're going to put ourselves into and say 'Come hell or high water, that's it.' In business you change anything you have to from day to day, depending on many factors. One day we may sell records for a dollar and a half, one day for two and a half and some other day for three and a half. I don't know."

George Levy, president of Sam Goody, expressed amazement at King Karol's abrupt reversal. "I was surprised to see it coming from Ben Karol," he said. The reaction of David Rothfeld, vice president and divisional merchandise manager for Korvettes, was more noncommittal. "Every retailer is entitled to function in the way he thinks is best for himself."

Korvettes advertised five "super-specials" for $2.99 this week in both the Sunday Times and the Sunday Daily News dated November 14: Diana Ross' "Greatest Hits," "Spitfire" by Jefferson Starship," "Deep Cuts" by the Strawbs and "Ain't Nothin' Stopping Us Now" by Tower of Power. The ads for the three-day sale specified a limitation of one album per customer.

Meanwhile other print ads have announced low record prices at additional general merchandisers in the New York area during the past few months. May's stores recently promoted several $6.98 list LPs at $2.87 each, for example; and this week Alexander's advertised four albums, including the latest releases by Jefferson Starship, Donna Summer and Barry White for $2.99 each. Moreover, 11 albums, including the newest LPs by the Bee Gees, Boz Scaggs and Steve Miller, were advertised for $2.99 each at Woolworth's in New York this week.

Struggle In Boston

Two weeks ago, Cambridge One-Stop celebrated the opening of its third Strawberries record store in Boston with an advertised sale price of $3.75 on all new releases (**Cash Box,** Nov. 13). At that time, Harry Safter, the chain's general manager, placed the responsibility for any further price decreases at the doors of Strawberries' competitors.

In the November 16 edition of the Boston Phoenix, Strawberries advertised nine recent releases, including the newest albums by the Bee Gees, Boz Scaggs, Parliament, Al Stewart and Hall & Oates for $3.49 each. According to William Burger, president of Cambridge One-Stop, "There was no particular reason" for the unusually low price "other than the highly competitive market." Asked if he was aware of any other area retailer offering top-selling records at an equally low price, Burger answered, "Not to my knowledge."

The lowest advertised price at the Harvard Coop this week was $3.77. However, according to Chuck Baker, assistant manager of the Coop's record department, the store is "meeting" Strawberries' challenge by selling all of the albums which the latter retailer advertised for $3.49 at that same price. Except for one occasion on which the Coop lowered its price on a few front-line items to $3.39 to "meet" a competitor's price, according to Baker, this is the lowest figure at which the Coop has ever sold top-charted product.

Ups And Downs Of Competition

Baker termed the current price situation among record retailers in Harvard Square "a price war." However, he saw nothing unusual in this type of competition. "Price wars really go on in all businesses."

Will this particular price war get worse before it gets better? "I'm not really sure," Baker replied. "It's been going on for a long time." He added, however, that the price competition seems to have "slowed down" since last year, "when Strawberries first

continued on pg 31

If you're looking for hard-core rock and roll to wake up your playlist, let us bring you up to date. "Ted Nugent",*† released 10/75, Certified Gold, 10/76. "Free-For-All",†† released 8/76, Certified Gold, 11/76. Hot on a blistering tour.

It's a "Dog Eat Dog"† world out there. Ted Nugent's first single from his second straight gold album. On Epic Records.

† PE 33692 †† PE 34121* † 8-50301

*Also available on tape. A Joint Production of Tom Werman, Cliff Davies and Lew Futterman for The Next City Corporation.
Management: David Krebs & Steve Leber for Leber-Krebs Inc., 65 W. 55th St., New York, N.Y.

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ForTheRecord

*EAST COASTINGS — **Lou Reed's** recent Palladium date, his first New York appearance since signing with Arista, was followed by a very downtown-Manhattan soiree which was the scene of a unique unveiling. Apart from a very recognizable **Diana Ross** and **Andy Warhol**, Feather's Ballroom was invaded by four tall figures in black, rendered unfamiliar by the lack of makeup. **Kiss'** only disguises were sunglasses and hands over their faces whenever a photographer came too close, which made mingling and conversation with friends difficult, to say the least. Considering the importance of image to a group like Kiss, any such socializing would seem a dangerous proposition. Certain character actors on fantastic nationwide television shows, e.g. the **Beverly Hillbillies,** have been bound by contract not to appear together in public out of costume.*

*Speaking for **Aucoin Management,** which directs Kiss' career, **Alan Miller** informed **CB** that discretion in public appearance out of makeup is "not part of any contract, but part of the creative direction that we have agreed upon together with Kiss." Miller pointed to the analogy of **Alice Cooper,** who created an image with makeup and theatrical stage production, and then began appearing in photographs with **"George Burns, Groucho Marx** . . . which might have been fine for him at that point in his career, since he wanted to get into acting in Hollywood." Miller felt, however, that Cooper gave his hard-core fans a chance to think "that he didn't believe in what he was doing, that it was all a hoax." Miller pointed out that because the group members were relaxed enough that night to take off the shades, he did become a bit uncomfortable that Kiss would blow their cover, necessitating a few well-placed calls to photographers to request that revealing photos be held. "I can't tell you whether Kiss ever will or won't take off their makeup," exclaimed Miller, but he assured us that whenever the group decides to reveal the faces behind the fantasy characters they have created, it will be planned as a major event rather than an accident. Kiss begin a worldwide tour in Savannah, Georgia, November 24. They will cover the entire U.S., the Far East and Europe before they return to begin their next **Casablanca** album at the beginning of the summer. By the way, kids, **Gene Simmons** wishes to warn you that fire-breathing is too dangerous an activity for unlicensed amateurs. This comes after reports that a Tampa, Florida fan burned himself attempting to mimic Simmons' act. Remember, **Curly** of the **Three Stooges** was similarly superhuman in his capacity to have a crowbar bent over the top of his head with no ill effects.*

*THE BASICS — **Lou Reed** nearly finished his pastrami sandwich at Wolf's, verified by **Michael Klenfner, Perry Cooper** and **Howard Lowell** . . . The perfectionist's passion as embodied by **Jimmy Page** created too many delays in the proposed solo guitar soundtrack for **Kenneth Anger's** film **"Lucifer Rising,"** so Page has been replaced by guitarist **Bobby Beausoleil** of the group "Love." Although he doesn't own a castle on the shores of **Loch Ness,** Beausoleil can claim heavy connections with the occult world, having been convicted as the murderer of fellow musician **Gary Hinman** while a member of the notorious "family" of **Charles Manson.** He will score the film from his soundproofed cell at the California correctional institute where he now resides. . . **Tammy Wynette** collapsed due to exhaustion while playing U.K. dates . . . The newly organized **Santana** continues the group's strong international track record on its current European tour. On December 13, Santana's **Royal Albert Hall** gig will mark the first radio/television simulcast in U.K. history. Due for January 19 release, their forthcoming album, "Festival," will have a lion's head formed of other human/animal images as its cover. The group's first LP cover was also a lion's head constructed through an illusory combination of alternate figures, in black and white as opposed to the four-color cover to come . . . **Janis Ian's** next titled "Miracle Row" . . . **Bing Crosby's** debut Las Vegas strip appearance, at the Aladdin Theatre for the Performing Arts, reportedly selling out at a quick pace. The Aladdin's New Year's show will feature **Gladys Knight & The Pips . . . Peter Lemongello** to headline at the Waldorf Astoria's Empire Room, November 30 through December 11 . . . While Radio City Music Hall rocks, the **Rockettes** will perform a revue at Harrah's in Lake Tahoe starting January 17.*

*LET IT SHINE — **Narada Michael Walden** stopped up at **Cash Box** last week to personally deliver his first album as a solo artist, "Garden Of Love Light," recorded for Atlantic with producer **Tom Dowd.** Walden made his first splash as the drummer for the final edition of the **Mahavishnu Orchestra,** in effect replacing **Billy Cobham** and recording three albums with **John McLaughlin.** His talents extend to keyboards and composition, however, and he has contributed in these ways in addition to drumming on albums by **Weather Report, Alan Holdsworth, Alphonso Johnson, Jeff Beck** ("Wired") and **Roy Buchanan's** upcoming album for Atlantic. Guests on Walden's album include **Beck, Santana** and **Ray Gomez** . . . Crossing paths with Walden at our threshold was **Rex Smith,** taking a day off from a busy schedule supporting **Ted Nugent** on tour to promote his own new Columbia album, **"Rex."** Smith came to the attention of managers **Steve Leiber** and **David Krebs** when they heard his voice on a demo he cut with the presently dormant **Les Variations.** Among the other bands courting Smith before his solo contract came through was **Captain Beyond** . . . **Cash Box** was also visited by **Sire's** road champions **Climax Blues Band** the day of their Palladium engagement with **Styx** and **Montrose.***

*STRANGE FRUIT — As he finished up with "30,000 Bananas" at his recent Avery Fisher Hall appearance, **Garry Trudeau** ("Doonesbury") and **Dorothy Hamill** did the applauding audience one better by paying **Harry Chapin** back in kind. Yes, they pelted him with bananas! Incidentally, Trudeau and Ms. Hamill, along with **Elizabeth Ashley, Robert Redford** and **George Burns,** were among those caught in the act attending **John Denver's** recent New York concert . . . Even if he does reach the summit of Mount Everest, it's doubtful that **Paul Kantner** will be higher than he's ever been before . . . **Frank Sinatra** received the **Scopus Award** of the **American Friends** of the **Hebrew University** on November 14. At the ceremony were **Kirk Douglas, Gregory Peck, Lucille Ball, George Burns, Irene Dunne, John Wayne, Ronald Reagan** and Sinatra's mom . . . **Melissa Manchester** and **Al Jarreau** in concert November 28 at Avery Fisher Hall . . . **Kim** and **Penelope Milford** make their New York club debut November 23 at Reno Sweeney . . . The **Hollies** signed to Somerset Talent agency. **Nektar** and the **Ritchie Family** signed to the Jerry Heller Agency . . . **Pesnyary,** the Soviet Union's leading folk rock group, touring the U.S. December 1-9 . . . The heaviest metal is platinum: the Record Plant's Jay Messina has received his second platinum record award for engineering Kiss' **"Destroyer."** The first was for work with **Aerosmith** . . . **Howard Bloom** dares any member of the record industry to find his article in **Cosmopolitan's** November issue, published under a pseudonym so his parents "won't slit their wrists." . . . In attendance at **Andy Pratt's** and **Karen Alexander's** wedding reception: **Ahmet Ertegun, Arif Mardin** and **Nat Weiss** . . . **Meatloaf** signed to Utopia Records . . . To celebrate the release of **"Tomorrow: Barretto Live,"** the noted conga drummer's first release on Atlantic, the label hosted a reception at which Barretto and his 14-piece band played live in the Grey Room at 75 Rockefeller Plaza . . . Arista Records is releasing the first album recorded by the cast of NBC-TV's **Saturday Night Live,** featuring the Not Ready For Prime Time Players. Among the guests: **Paul Simon, Lily Tomlin, Richard Pryor, Peter Boyle** and **Buck Henry** . . . Capitol's **Little River Band** sold out their first U.S. headline gig at*

(cont. on page 40)

Frampton Suit *fr 9*

Merchandise, Inc., the exclusive licensing agent for Frampton personality merchandise, to cooperate with all wholesale and retail distributors who wish to ascertain whether Frampton merchandise being offered to them by manufacturers or jobbers is bootleg or authorized.

Meanwhile, Hoffman commented that the current lawsuits represent decisive action aimed at the future. "It would be fair to describe it as the first step in what we expect to be a major campaign to litigate in an effort to educate the trade as to the necessity under state and federal law of dealing only with authorized and non-infringing merchandise."

Bandana Merchandise, Inc. has previously notified dozens of unauthorized manufacturers and vendors of bootleg Frampton personality merchandise that it will actively prosecute all who make use of illegal merchandise exploiting the Frampton name and image. Dee Anthony, chief executive of Bandana Enterprises, which directs Frampton's career, stated in a prepared statement that he believes that the only way to stop the spread of illegal merchandise is to bring to court all those responsible for each stage in the distribution network, from manufacturer through retailer. Several additional lawsuits are planned for the near future.

ABC Strike *fr 7*

Seattle.

During the strike the warehouse operations were handled by supervisory personnel. "It (the strike) really didn't have a great big effect on business as a result," explained Stan Sulman, vice president of ABC Record and Tape Sales in Seattle, "now that a settlement has been reached and the people are back to work," he said.

Approximately 40 people were affected by the walkout. That total represents the entire warehouse staff.

Wallich's *fr 7*

The move, effective Nov. 21, is an attempt at capturing the December Christmas buying traffic, according to Wallichs. "We hope to have these customers help carry us into the new year."

Credit Obtained

To complete the changeover, Wallichs has obtained independent financing and credit assistance from Shaftesbury Music, Inc., a newly-formed, California-based corporation headed by Michael Franklin. In exchange for its financing, Shaftesbury has the option, after 12 months, of acquiring 20% interest in the Wallichs company, according to the president.

"We've engaged the services of Shaftesbury because we were short of the necessary capital for expansion," Wallichs explained. "We want to turn our high-priced image around through discount and total store renovation. Some of this renovation will take place before Christmas but most will occur early next year."

Wallichs estimated that the print and radio advertising budget announcing the new discount policy would total $60,000.

Indicative of Wallichs' problem, record sales dropped from 58.9% of the total income in 1975 to 42.4% this year. At the same time, television, stereo and audio

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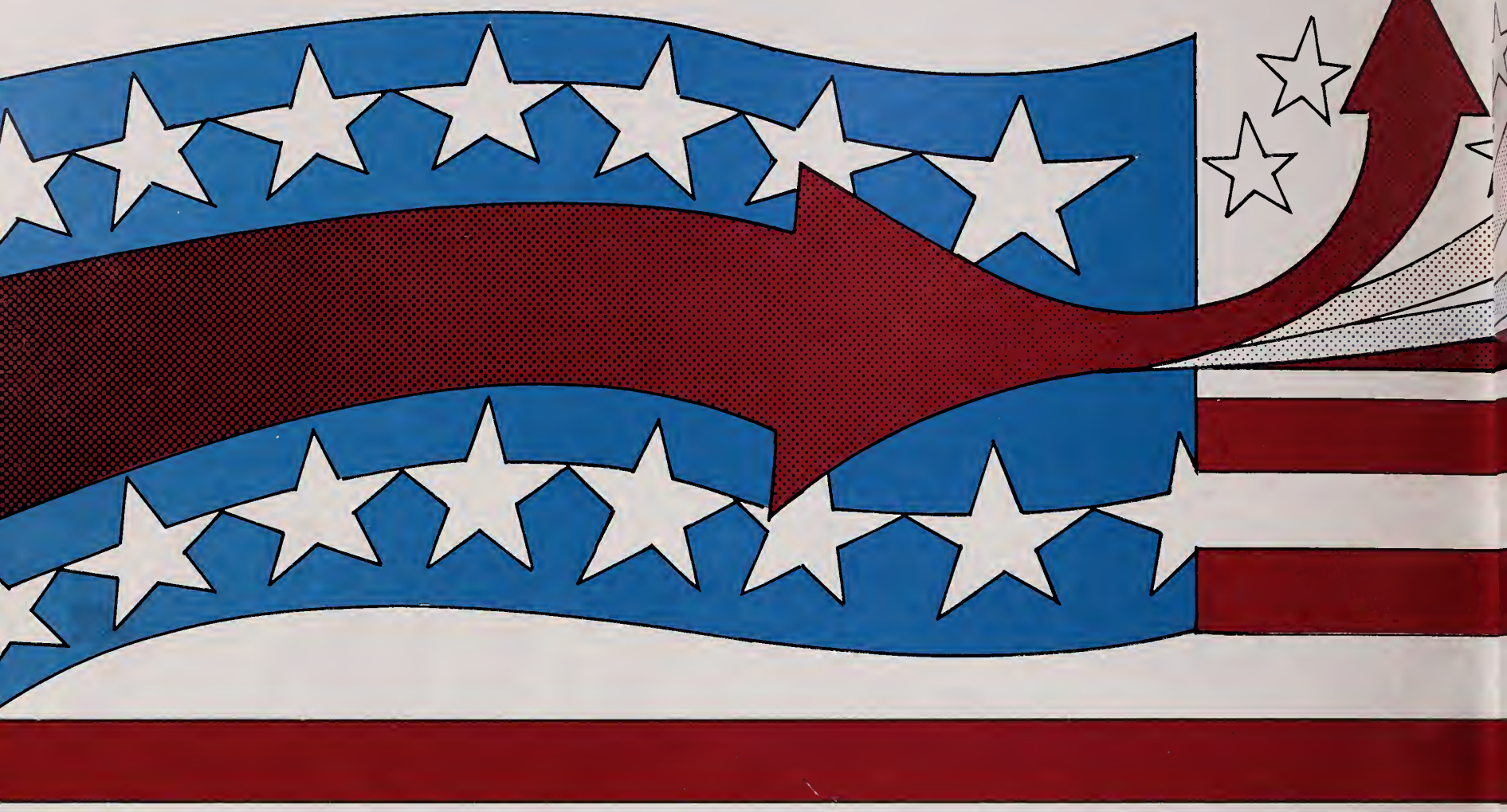
☐ JUKE BOXES ☐ AMUSEMENT GAMES ☐ VENDING MACHINES
OTHER _____

A Cash Box Special Edition

The status of INDEPENDENT DISTRIBUTION '76

INDEPENDENT DISTRIBUTION '76



The subject of independent distribution encompasses so many different angles and aspects and embraces so many divergent opinions concerning the history and contemporary status of the indies, that any attempt to present a capsule analysis of the philosophy and operating procedure of the independent would be incomplete.

It is our opinion that the best way to tell this story is to allow the independent distributors and manufacturers to speak for themselves. From an objective standpoint, however, there are certain observations we feel a duty to make and we hope these will help to put the problems and solutions, the strengths and weaknesses, and above all, the indomitable spirit of the independent distributor into perspective.

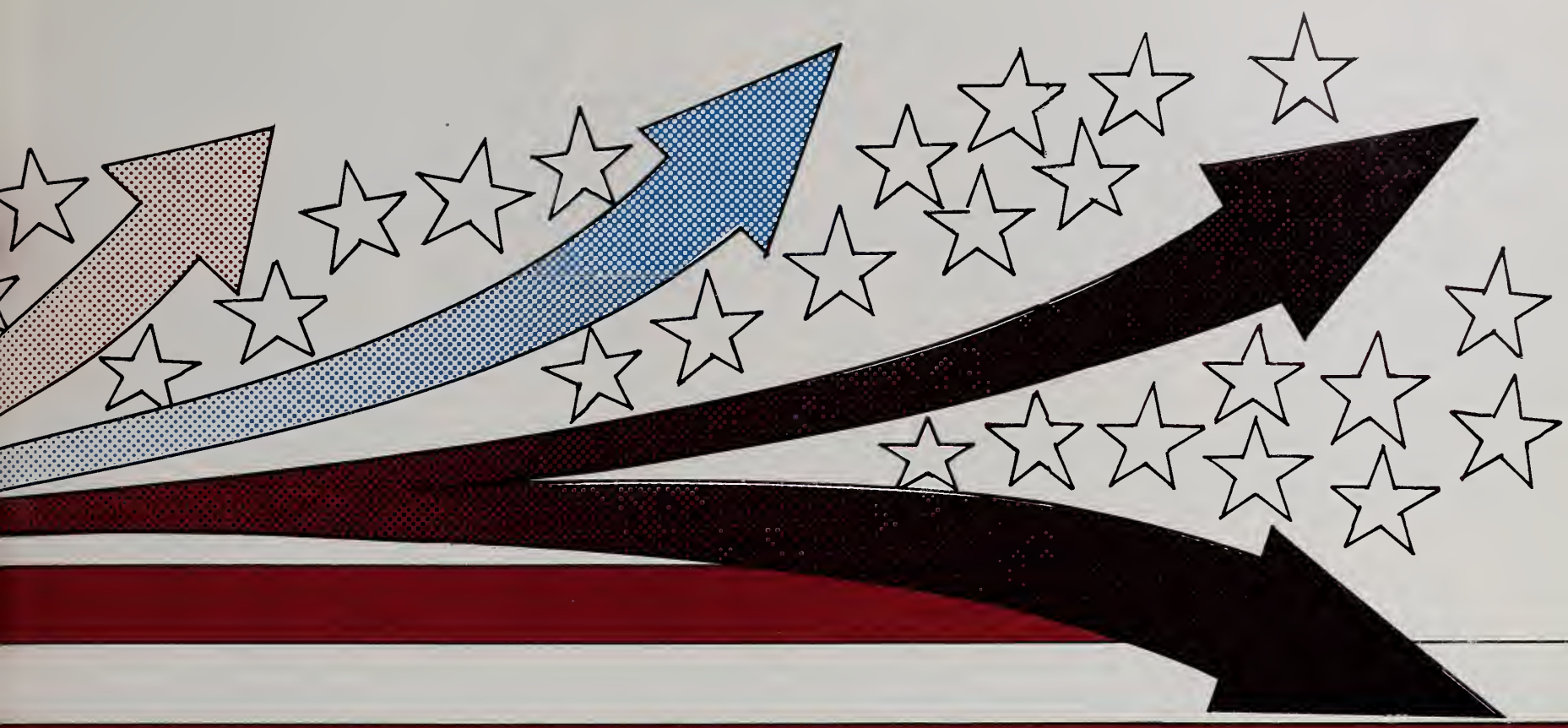
More than ever, the independent distributor is at a major crossroads. He's been praised, villified, wealthy and abjectly poor, but above all he has survived. Many of the executives with whom we spoke cited the survival factor as the key to our inquiry. The words lifeblood, partner, and invaluable asset are invariably predicated on the ability to survive.

In almost every instance, independent manufacturers spoke in reverent awe of the founding fathers of independent distribution. These founding fathers echoed a similar sentiment when discussing the capable young executives who helm today's leading independent record companies.

Of course, there have been casualties. Ten years ago, Capitol, CBS, and RCA were the only major companies that were branch distributed. The independent distributor lived off the fat of the land and prospered. Suddenly, companies such as ABC, MCA, Mercury, Warner Brothers, Elektra, and Atlantic began to contend that the indies were becoming complacent. Or maybe they just felt the grass was greener on the other side. True, some labels entered and left independent distribution several times, but when WEA came into existence in 1971, the result was a mad scramble on the part of the independent distributor to stay alive. In typical Darwinian fashion, only the strong were left after the dust of the stampede had cleared.

As outlined in the following series of intervews and profiles, the philosophy of the independent is simple: from a business perspective they get 100¢ on the dollar, from a moral standpoint they have the creative liberty which springs from the womb of the freedom of choice. They are individualistic and can't be intimidated. One independent record company executive referred to the founding fathers of independent distribution as romantic heroes.

And yet, the indies have their problems. Though they still control 1/3 of the charts, or slightly less than WEA and CBS combined, it probably irks or perplexes formidable pioneers of this industry when they recall the halcyon days of 80-90 percent market domination a decade ago. The true test of the indies came during the turbulent period of the late 60's and early 70's, when larger corporate structures began to



dominate the music business. By sheer force of will in many cases, the independents survived though some of them lost as much as 90 percent of their business. In order to say close to the music they loved so dearly, the independent distributor diversified, in many cases selling accessories such as televisions, radios, etc. It is only logical therefore that these survivors of the era of the branch blitz are the recipients of the praise of today's independent record companies and yet not all of these companies speak only in terms of praise. Occasionally, they offer the sharp barbs of stinging criticism to those who they feel have not done the job. Our research indicates that these complaints are significantly outnumbered by those who are satisfied with independent distribution, yet the malcontents are present here just as they are in every sector of life. For every manufacturer's contention that one or more of his independent distributors is lazy, there are several testimonials that commend those same distributors for breaking new acts with alacrity. It depends upon where one sits but if you ask people who have sat on both sides of the distribution table you'll find that they're more than content with the indie philosophy.

One executive we spoke with told us he felt that the distribution pendulum was swinging back towards the independent and though it is not our intention to contrast branch and independent distribution casting an unfavorable light on either, we cannot ignore the feelings and opinions of manufacturers such as Casablanca, Chrysalis, Monument, and United Artists — manufacturers who have tried it both ways and returned to the indies. Time and again independent record companies cited agressiveness, creativity, community rapport, and, most important, musical affinity as the independent distributor's strongest assets. It seems to be the consensus contention of these labels that the indpendents who have survived have truly made it the hard way.

No one will deny that the growth of the music industry started with and has been nurtured by the indies. It must give these indies a warm feeling of deep pride and accomplishment to realize that no matter how competitive or sophisticated the music industry becomes, they will always be an exciting and crucially important part of it.

After countless hours of interviews, statistical research, and compilation one thing becomes patently obvious — the independent distributor has brought and is bringing a renewed liveliness and vitality to the record business. The music industry as we know it today owes its very existence to both the independent distributor and manufacturer, just as the United States of America owes its birth and life to the Declaration of Independence and the men and women who were willing to fight to the depth to preserve it.

Motown's Ales Views Indies As 'Lifeblood Of Industry'

LOS ANGELES — After spending over three decades in the industry Motown executive vice president Barney Ales declared, "I think independent distributors are the lifeblood of the industry. They're probably instrumental in building artists to the stature of a Stevie Wonder and they're as excited and happy as we are when an artist like Stevie is able to stay in the number one spot on the charts for seven weeks."

From his vantage point, Ales views the area of independent distribution as one undergoing an evolutionary process. "I think there's a transition in independent distribution. I think there are more people who are in it. There are people from years back who have been through the cycle and who have returned to independent distribution and there is a whole second generation of young men who are entering the field for the first time under the tutelage of their experienced fathers. Record people such as Jimmy Schwartz and Milt Salstone are back in independent distribution. Make no mistake, I think the music business today is a young man's business and if you're old, you've got to think young. I think most of these guys we're talking about, my contemporaries, are young thinkers and that's why independent distributors are as successful as they are today. I can't speak of independent distribution without mentioning such names as Jim Schwartz, who at one time was a rack-jobber and owned a retail outlet. I believe today he is one of the most aggressive distributors around. So is Jack Saeger in Boston, who has been there almost since the day Motown began and is a tremendous distributor even in a small territory like that. And of course there's Henry Hildebrand. Henry's business this year is up 80 percent over last years. Last time I talked to him I asked what he was doing wrong last year."

Indies Are Stronger

Ales contends that the independent distributor today is much stronger than his counterpart of three or four years back. "Everybody had trouble at one time as far as collecting money from stores, but I think we have a sounder business today than we've ever had as far as money and product. Independent record companies are closer to being the giants in the record industry. I do think one of the problems of the industry that the independents better realize is that they have to support the independent manufacturer. Only through cooperation can success be achieved. At the risk of sounding biased, I think the greatest example of what an independent record company can do is evidenced by Stevie Wonder's incredible career. I think that Motown and its distributors did a great job in breaking and establishing Stevie Wonder, just like A&M did with Peter Frampton."

Reflecting back to another era, Ales telescoped "At one time in the late fifties and early sixties, independent distributors were aggressive and very creative as far as getting records played and promoted. I think there was a transition at that time because of problems in the market and most of the distributors became rack-jobbers and retail accounts. I'm not exactly sure why but everyone, the majors included, started worrying about outside interests instead of what made them the money. My father used to say that people would make a fortune in a business they knew something about, and then turn around and lose it in a business they knew nothing about. After undergoing this transition period I think today the independent distributors are aggressive again and are becoming more creative."

The return to aggressiveness Ales sees in today's independent distributors is highlighted by several key factors, chief among which are their involvement in promotion, sales and merchandising. "I think in the last year and a half or so some of the distributors have come back and are taking some of those functions back from us. That's their responsibility but you must recognize that there's not the margin of profit that they used to enjoy at one time. The margin of profit that the manufacturer used to enjoy isn't there either, and this is the fault of cost of artists, tour support, etc. I think a lot of artists are pricing themselves much too high for the independent manufacturer and that's why they're going to a major."

Aggeressive Profile

Though Ales points to renewed aggressive profile on the part of the independent distributor he quickly points out, "Independent distributors have definitely lost the aggressiveness and the creativity they had in the fifties because, I feel, they were thinking about something else. Everybody's interested in profit, but this business is the only one I know that if you get a hit album or a hit piece of product then the distributors, manufacturers, and retailer figures he should have a discount on it. A man who has a hot piece of product in the clothing business would raise the price after he's sold out. In the record business they say 'I want to order ten thousand, can I get an extra discount on it?'

(cont. on page 78)

A&M Records:
A Proud Company Owes Its Start To Indie Businessman

LOS ANGELES — If it were not for independent businessmen like Nate Duroff A&M Records would probably not exist today. The label, founded by Herb Alpert and Jerry Moss, owes its existence to Duroff who bankrolled the first records that A&M recorded. Therefore, not surprisingly, A&M executives speak with fondness of independent distribution: executive vice president Gil Friesen: "We're totally reliant on independent distribution and totally supportive of it. The very beginnings of rock and roll and the explosion of the '60s — that product was distributed by independents"; vice president of promotion Harold Childs: "Because they were with us at the beginning, independent distributors feel a camaraderie with us, they know our priorities, and they deal with us as partners"; vice president of merchandising/marketing Barry Grieff: "Independent distribution will survive as long as we're in a capitalistic system. It's clear that the ability of independent distribution is equal to any other system"; vice president of sales Bob Fead: "When you're talking about independent distribution you're talking about the creation of the industry — you have to have an independent before you have a controlled situation."

'Love Affair'

The love affair between independent distribution and A&M Records is perhaps best reflected in the words of Gil Friesen, "They've given us hit records, loyalty, cooperation, and the two biggest albums in the past decade — Carole King's "Tapestry" and "Frampton Comes Alive." They're the backbone of the business in terms of distribution. I think the success of independent distribution is probably best exemplified by looking at A&M. They're an effective force, a very significant factor in our history and growth. What A&M has accomplished has been done with their help."

It is Friesen's contention that survival dictates the course that independent distributors take in operating their businesses. "Because of competition in the marketplace, independent distributors have to be aggressive and creative. I think that's why they are breaking a large percentage of the acts that are making it today."

Commenting on A&M's joint venture with Motown in operating its own branches in Atlanta, and its own non-stocking branch in Boston, Friesen said, "We opened branches in Boston and Atlanta simply because there were no alternatives for us in those markets. We have no plans to increase our branches."

Ask For Distribution

Friesen observes that many of the alleged problems laid on the doorstep of independent distribution are ulteriorly motivated. "I don't think independent distributors should be singled out as people who don't pay their bills on time. Branches have just as hard a time collecting money as indie distributors do. We ask the indies to do just one thing — distribute our

(cont. on page 96)

Casablanca's Success Stems From Its Independent Distributors, Says Neil Bogart

LOS ANGELES — The history of Casablanca Records and Film Works is as colorful and dynamic as its founder and president Neil Bogart, and according to Bogart this would not be the case if it weren't for independent distributors. "It is the most exciting and fastest means of distribution available, hitting the consumer the quickest possible way without going through the bureaucracy or the red tape that national distribution must go through. We find the people we deal with in independent distribution are more creative and more aggressive because they have one thing ever-present on their minds — survival. The independent distributor is a single breed of person whose operation is judged solely on its own merits. If an independent doesn't do a good job for a label it is in jeopardy of losing the line and that, more than any other reason, forces the independent to be creative and aggressive at the same time."

Larry Harris, Casablanca's vice president concurs with the Bogart theory and singles out the M.S. distributorship in Chicago as a good example of what independent distribution is all about: "In reality M.S. is now the only independent distributor of labels in Chicago and they have virtually all of that city's business because they're aggressive, dynamic and they must succeed. When they open up here in California, we'll probably be the first line to go with them because we know their attitude."

A&M PRESENTS FRAMPTON AWARD — *A&M Records presented a specially made platinum tape award in recognition of over one million units of cassettes and 8-track tapes of Peter Frampton's "Frampton Comes Alive." The awards were given recently at a regional distributor sales meeting in Chicago. Pictured are (l to r): Milt Salstone, owner, M.S. Distributing in Chicago; Ira Heilicher, vice president, Heilicher Bros. in Minneapolis; Eric Paulson, general manager, Heilicher Bros. of St. Louis; Bob Elliott, tape sales manager, A&M Records; Joe Simone, owner, Progress Records in Cleveland; and Gene Silverman, owner, Music Trend in Detroit.*

M.S. Strength

Bogart, emphasizing the strength of M.S. elaborated, "They'll do things that are different and they'll do things that are exciting. Let's not forget, we need them as much as they need us. It's not a question of they're having to have our line. Most independent distributors can live without a line, so we have to live up to them as well as them having to live up to us, and that makes it a very good working relationship. We are trying to impress each other, help each other and improve each other."

Motivationally, Bogart attributes the cooperative spirit of labels such as Casablanca and the independent distributor to familiarity: "I look upon my relationship with independent distributors as a family kind of thing. Most of my distributors are people I've been with for 8-12 years — my career in the record business. People that I consider as relatives. People whose homes I have stayed in and whose families I have come to know over the years. I think you can see that feeling at a NARM convention. We may not be together as often as we should be but when we do get together, I think you can feel the feeling between people."

Bogart laughs off the cliched industry contention that there is an adversary relationship skulking between the beneficence and profits: "Fights — sure we

(cont. on page 88)

Our Golden Distributors

HEILICHER BROS. ATLANTA
JOSEPH M. ZAMOISKI CO. BALTIMORE/WASHINGTON
BIB DISTRIBUTORS CHARLOTTE
M.S. SALES CHICAGO
SUPREME DISTRIBUTORS CINCINNATI
ACTION MUSIC SALES CLEVELAND
HEILICHER BROS. DALLAS
M.S. DISTRIBUTORS OF COLORADO
AMI DISTRIBUTORS DETROIT
ARC-JAY-KAY DETROIT
AQUARIUS DIST. OF NEW ENGLAND
ERIC OF HAWAII
M.S. DISTRIBUTING CO. LOS ANGELES
HOT LINE DISTRIBUTORS MEMPHIS
HEILICHER BROS. MIAMI
HEILICHER BROS. INC. MINNEAPOLIS
MUSIC CITY NASHVILLE
ALL SOUTH DISTRIBUTORS NEW ORLEANS
ALPHA DISTRIBUTING CO. NEW YORK
UNIVERSAL RECORD DIST. PHILADELPHIA
ASSOCIATED DISTRIBUTORS PHOENIX
M.S. DISTRIBUTING CO. SAN FRANCISCO
HEILICHER BROS. ST. LOUIS
ABC RECORD AND TAPE SALES SEATTLE
STAN'S RECORD SERVICE SHREVEPORT

Casablanca
Record and Filmworks
8255 Sunset Blvd. Los Angeles, CA., 90046. (213)650-8300

Thanks For Two

KISS ALIVE
(GOLD)

DESTROYER
(GOLD)

ROCK AND ROLL OVER
(GOLD)

MOTHERSHIP CONNECTION
(GOLD)

CLONES OF DR. FUNKENSTEIN
(GOLD)

JOHNNY CARSON
(GOLD)

Casablanca
Record and Filmworks

LOVE TO LOVE YOU BABY
DONNA SUMMER
(GOLD SINGLE)

A Golden Years

LOVE TO LOVE YOU BABY
(GOLD)

A LOVE TRILOGY
(GOLD)

FOUR SEASONS OF LOVE
(GOLD)

KISS ALIVE

MOTHERSHIP CONNECTION

DESTROYER

TEAR THE ROOF OFF THE SUCKER
PARLIAMENT
(GOLD SINGLE)

Platinum

Casablanca
Record and Filmworks

We're Dependent On You.

Casablanca
Record and Filmworks
8255 Sunset Blvd., Los Angeles, CA., 90046, (213)650-8300

Never Entertained The Idea Of Leaving Indies: Uttal

NEW YORK — "I have never entertained the idea of leaving independent distribution," declared Larry Uttal, president of Private Stock Records. "There were times over the 16 years that I've been in the record business when everyone was predicting the demise of independent distribution. People were claiming that they (the distributors) were not going to be able to handle the functions of distribution properly; that financially they were going to go under; and that their market coverage was not going to be thorough and complete. But even through those years, I was championing that kind of distribution and constantly promulgating the idea of companies going through independent distributors."

Why does Uttal prefer independent distribution to distributing Private Stock through the branches of a larger company? "Because the word 'independent' means exactly what it says," he replied. "You're on your own, you're able to make your own decisions, to schedule your own records' releases and to handle your business independently from any corporate umbrella. And that's my psyche. That's what I always wanted to do. I felt that to go through a branch, a major corporate entity, would not just lessen but perhaps even eliminate my feeling of independence."

Profit Is Greater

Uttal pointed out that, for labels which are distributed through other companies' branches, "the risk is less, but the profit margin is less, too. When you go through independent distribution your risk is higher, but your profit is higher. So the one compensates for the other."

Market Penetration

Asked if independent distributors provide as much market penetration as branches do, Uttal replied that "many do." Those which don't provide an equivalent depth of market penetration, he said, "compensate by giving you more, perhaps, in the way of promotion and merchandising exposure in retail outlets or in racks or on radio."

Uttal disagreed with those manufacturers who have asserted that independent distributors are primarily interested in marketing hits at the expense of non-hit records. "On the whole, I really haven't found it this way. I feel that the cooperation you get from an independent distributor is the cooperation that you give to him. When you are able to work hand-in-hand with him, you will get the promotion and the merchandising (that you want). I can't expect them to do 100% of the job. But they certainly provide their share of assistance and help."

What kind of leverage can a company like Private Stock exert on a large independent distributor which handles many other lines? "If you're talking about Private Stock telling a distributor, 'If you don't do the job, I'm going to split,' while we may be important to them, I don't think we're that important. It might be a loss, but I'm not convinced it would be that great a loss. The kind of leverage that we have to develop is one of a good relationship and a good rapport."

Future Looks Stronger

Regarding the future of independent distribution, Uttal remarked, "I think it's getting stronger because you're seeing the burgeoning and blossoming of more independent manufacturers. And a lot of them are choosing to go through independent distribution. Also there are companies who have been in business for quite a while, such as Monument Records, who have now chosen the independent rather than the branch route. The more independent manufacturers you have, the bigger independent distribution will get. The more the merrier."

Up $3 Million

Mogull Sings Indies' Praise After UA's Biggest Month

LOS ANGELES — "We're in the midst of the hottest period in the history of the company," said United Artists Records' president Artie Mogull. "We just had, by three million dollars, the biggest month in the history of the company and I don't think we would have ever acheived this without the independents. They really came through for us."

Though Mogull bluntly states that he inherited independent distribution from United Artists' previous administration, he nonetheless is eager to point out that he would go the same route again if the choice were placed in his lap today. "I think that the quality and manpower of the independent distributor offers a company like United Artists significant options that branch distribution can't. It's my contention that you can't think about branch distribution until you're at least a hundred million dollar record company. I'm not saying United Artists would go branch at that point but I am contending that you can't go branch until you reach that figure. Let's face it, there's damn little left to be learned in the record business that a Milt Salstone doesn't know."

Pivotal Factors

If economics is the pivotal factor in United Artists' decision to remain independently distributed, emotionalism certainly plays its part as well. "You have a personal thing going for you with the independent distributor and I think that's one of the biggest advantages that I personally see in independent distribution. I've got relationships with some of these guys that go back thirty years. I don't mean to say that one of them is going to pull anything for me, but let's face it you know he's going to extend himself because of our friendship."

Attitudes Changing

The history of independent distribution has been laced with criticism and praise, and Mogull contends that many attitudes about independent distribution are changing for the better. "I think that the most important album to come out in the last 25 years from the standpoint of distribution in the United States is the Peter Frampton album because it has helped destroy the myth perpetuated in the record business that you can only do so much through an independent distributor. Don't forget it was the independents who achieved the numbers on that album. I think that the independent distributors are getting themselves organized in the same fashion as the big branches are. Certainly an Amos Heilicher has got himself a very sophisticated computerized operation and obviously this is helpful in generating large volume."

40% Volume

Mogull feels that the independents have grown in the past few years to the extent where they generate approximately forty percent of the industry's yearly volume. He feels that the role of the independent distributor in breaking new acts is a key factor in his appraisal of the market share of the indies. "I think new acts are broken jointly by the manufacturer and the distributor but I have to acknowledge that without the aggressive stance taken by most independent distributors, breaking new acts would be much more difficult than it already is."

Not As Easy

Tempering his praise for the indies with realism, Mogull admits, "Sometimes it's not quite as easy for independent distributors to all get behind an act simultaneously. Theoretically a branch system can mobilize personnel and get everybody working on the same thing at the same time. Though it isn't quite as easy to get the message through to independent distributors as it is to the branches once that message does get through I think they are as effective if not more so than their branch counterparts."

Tardy Payments

The once recurring theme of tardy distributors payments is in Mogull's opinion, a thing of the past: "I've been president of United Artists for eight months and in eight months we have not been forced to put one distributor on hold. This whole topic relates to the image of the independent distributor which was for awhile, I'll admit, not a very good one. But surely the distributors who survived the so-called demise of the independents seem to be very fair. We don't have any trouble collecting. I may feel that independent distribution could improve

(cont. on page 98)

Gordon Bossin/Arista

Indy Distribs. Have Become Healthier In Recent Years

NEW YORK — Independent distribution has become healthier over the past few years because independent manufacturers are getting stronger and more numerous, according to Gordon Bossin, vice president of marketing for Arista Records. "There was a period when independent distributors lost a lot of lines to majors or production deals to majors, and that put a scare into some people as to the viability of being with independent distribution. But as time has gone on, I think that the whole pattern has turned around. And now, with your Lifesongs, your Aristas, a Casablanca, a Mushroom and all these kinds of labels that have come along, as well as others that have switched back to independent distributors, I think that they're as healthy as they've ever been. Therefore it's healthy for us."

Some Didn't Survive

Bossin noted that, while some distributors did not survive the setbacks of recent years, many of those which are left have become "pretty big organizations." However, he felt that there were limits to this trend of fewer distributors covering more territory. "I don't think it'll ever get down to 10 or 12 distributors (covering the whole country). There will always be (at least) 15 key distributors. The bulk of them may be the giant type of organization, but there will always be some young, aggressive distributors who feel they have enough expertise to get into it, take a shot at it and make some money doing it.

"We have a few of these around the country who are doing very well. And when I say they are little, I don't mean 'miniscule.' They're comfortable businesses, and they're making good profits because they're operating very sensibly and close to the line, and they're not overloading themselves with labels. I think that avenue is always going to be there, and a guy who is entrepreneur enough in his thinking will take a shot at it, given that he has enough expertise to go in and do it."

Bossin noted that these fledgling operations benefit from the new record labels which are continually being launched. "As long as there's Mushroom Records, and as long as there's Henry Stone and TK Records deciding to go into manufacturing seriously they have to have outlets to get their records marketed, promoted, etc. And then, where there's no long-term relationship (with a distributor), where there's no track record, they've got to have somebody to go out and put this faith in them and work with them. And I think there will always be small distributors to take care of those labels that come along, because you'll never stop having new labels."

Team Effort

Bossin praised independent distributors for the efforts they devote to promoting records. But he also pointed out that they couldn't be expected to carry the whole burden of promotion by themselves. "The independently distributed manufacturer

continued on pg. 98

Lifesong's Indy Philosophy: Freedom And Money

LOS ANGELES — Much like Chrysalis, one of its counterparts, Lifesong Records took its vows as an independent manufacturer for two primary reasons: freedom and money.

"Frankly, we thought we could make more money and have more autonomy as an independent," said Mel Furman, a national sales director with Lifesong.

And, as a relatively new record company, independent distribution as an outlet for their product is an important part of a system that allows them to function.

Commenting on the role of independent distributors, Furman said independents "*have* to be good to survive." Added Marty Kupps, also a national sales director, "the independents have also got to break acts — this is a necessary part of their job."

Independent distribution, they said, played a big part in selling Lifesong's second record, a Henry Gross release which was turned into a million seller. As Kupps was quick to mention, "If they (the distributors) like you and your records, they're going to see what they can do." Later, Kupps remarked that selling records is a "people business as well as a dollars and cents business."

Relative Positions

Comparing the relative positions of independent distributors and branch operations in the overall marketplace, Furman said, "competition between the independents and the majors can be rough on the relatively smaller independents." He cited some of the majors with relatively larger promotion staffs as an example of forces that require independent distributors to labor extra hard in hustling product.

Along with this, Kupps pointed out that many of the majors, as well as some of the very large independents, through their power and through carrying a big name artist, can often use such weight to sell records in other areas.

Kupps did not indicate major problems with distributors over the matter of bill paying. Late payments, he said, were sometimes a fact of life. Another problem for the independents, they said, derived from the fact that the major manufacturers can many times give longer amounts of time to make payments, while some of the smaller in-

INDEPENDENT DISTRIBUTION '76

Indies Share Of Charts Almost Equals CBS & WEA!

	Pop LPs	Pop 45s	R&B LPs	R&B 45s	C&W LPs	C&W 45s	Jazz LPs	Total	Overall chart share
Warner/Elektra/Atlantic	255	111	45	73	24	37	30	575	17.9%
Columbia/Epic (CBS)	149	72	69	69	45	92	27	523	16.3%
All other branch opers.	282	153	42	113	153	262	41	1046	32.6%
All independent labels	314	164	94	245	28	109	102	1056	33 %
Indies' share of chart	31.4%	32.8%	37.6%	49%	11.2%	21.8%	51%	33%	

NEW YORK — Independent manufacturers and distributors were responsible for 33%, or one third of the **Cash Box** charts for the month of October, almost as much as CBS and WEA combined, and slightly more than all of the other branch operations except for CBS and WEA. That information was ascertained from the **Cash Box** label chart share survey, which debuted November 3.

On the all important **Cash Box** top 200 album chart, independents scored 31.4% of the chart, or 314 positions out of the five week total of 1000. WEA was the largest group on the pop album chart with 255 positions, followed by CBS with 149 positions; all other branches had 282 positions. On the **Cash Box** top 100 singles charts in October, independents had 164 out of the 500 positions, for 32.8%. At the same time, WEA had 111 and CBS had 72; all other branch operations accounted for 153. Once again, the indies, taken as a group, accounted for slightly less than CBS and WEA combined, and somewhat more than the other 5 branch operations (ABC, Capitol, MCA, Phonodisc and RCA) combined.

Jazz + R&B

Independent manufacturers totally dominated the jazz charts during the month, and had almost half of the R&B charts. The indies had 102 of a possible 200 listings in jazz during October, or 51%, obviously more than everyone else combined. And on the **CB** R&B singles chart they totalled 245 out of 500, or five positions less than half. But more interesting is the fact that the smaller independent labels charted almost two and a half times the number of records that Atlantic, the number one R&B 45 label did; Atlantic was most charted with 42 positions, while the "other" category had 101. So while Atlantic averaged about 8 records a week on the R&B chart, the smaller independents (other than Arista, Buddah, CTI, Casablanca, Chrysalis, Fantasy, Island, Motown, Playboy, Private Stock, TK, 20th Century and UA, who were not included in the "other" category) averaged 10 records a week.

The only area of music where the independents do not capture at least a third of the charts is in country, where indies had 21.8% of the **Cash Box** top 100 country chart, and only 11.2% of the **CB** country LP chart. However, the smaller independents, other than the group listed above, accounted for more chart positions (66) on the singles chart than did the number one label, RCA, which had 64 positions.

Overall the indies had 1056 out of 3200 possible chart positions for the month of October, for their 33%. WEA, the number one group, had 575 positions, and CBS, number two, had 523, for their combined total of 1098 positions, or 34.2%. The balance of 1046 positions went to the five other branch operations.

In terms of company rank, A&M was ranked number 10, Motown was 10, UA was 11, Arista was 15, TK was 16, Buddah 17, Casablanca 19 and Private Stock was 20. But as a "form of distribution," after totaling all of the major and smaller independent manufacturers, their combined share of 33% far exceeds WEA's 18% or CBS' 16%.

20th's Russ Regan:
'Independents Are More Agressive'

LOS ANGELES — "When a man's in business for himself he tends to be more conservative," according to 20th Century Records president Russ Regan, "and that builds a solid business foundation." Regan, who began in the business as an independent distributor, says that his success has been mostly because of the independents he's worked with over the years and reflects, "An independent owner is usually more aggressive than a branch employee. If you have your own branch, you can just call the branch manager and say 'hey, why don't you take an extra 5000 units,' and not worry about the consequences. But an independent is a man who has to be more conservative because it's his business on the line. It all boils down to one thing — if it doesn't move in the marketplace it comes back, and I've tried them (cutouts) with ketchup mayonaise and mustard and they don't taste good."

Regan admits to being partial to independent distributors because he can identify with their abilities and experience. "They're not just distributors, they're rack-jobbers and one-stops, and they own retail record stores too. Because of the overview they get of the industry they've got an edge in the business. And they run incredibly efficient operations because they're people who have a good background in their markets and their businesses."

Branches Excellent

Though Regan cites branch capabilities of breaking an act as excellent, he quickly points out that independents are just as important in establishing unknown artists. "Independents certainly have what it takes to break an act, but I look at a group like Boston and see how Epic, through its branch system, has successfully brought that group into national prominence. It boils down to the artist but it also boils down to incentives and enthusiasm. I feel branches have both, but since the independent is in business for himself, he might have a little more incentive to try to break an act because there might be an extra $1000 at stake for him. A branch manager has his bonus, sure, but if he breaks an act he may not be monetarily rewarded as much as he should be so there may not be as much incentive there."

Comparing the music business to the Gold Rush of 1849, Regan claimed that the image of the independent distributor used to be a bad one because people got into the record business who knew nothing about it. "The independents image was great at one time but in the same way the Gold Rush attracted a lot of miners who didn't know what they were doing, the music business attracted those who figured it was a good way just to make some quick money. A lot of them got shocked and unfortunately in this world, people do not want to take credit for their mistakes. They usually blame them on other people. So the independent distributors were blamed, their image was tarnished. I stuck with them though, as a lot of other people did, and I think because of that the independents have an image now that is better than ever.

Identifies With Promotion

Russ Regan readily identifies with the promotion aspect of the independent distributor's success because it's an area he worked long before becoming 20th's president. "A lot of executives came from the promotion area — guys like Jerry Moss and Joe Smith, who, like myself, are still promotion men at heart today. It's a thankless job because the promotion man always gets blamed for the failures and everybody else takes the bows for the successes. I've found that, as corny as it may sound, you are only as good as your product and when we have the hits we have no trouble getting out product promoted. When we are putting out stiffs, they don't get promoted and I have to take the blame for this because I'm in the creative area."

Although Regan claimed a label doesn't have trouble in getting paid by its independent distributors if it has product that is hot, he does not feel the payment problem is minimal either. "The credit problem has always been with us and always will be. The independents have trouble collecting their money from retail stores, etc. The record distributor is no longer on a thirty day basis.

continued on pg. 64

London's Varied Catalogs Lead To Stability: Warner

NEW YORK — London Records, a subsidiary of Decca Records, Ltd. of Great Britain, "is not just a record label," according to Sy Warner, national sales manager. "London Records is the total record company." Composed of the London, Phase-4, Threshold, Hi and Buk labels on both records and tapes, the thirty-year-old company, in Warner's opinion, makes a distributor "the total record distributor."

"What I mean by that," continued Warner, "is we make a distributor even more important. It gives them stability 52 weeks a year. Between our classical catalog and our rock catalog, there's always something to sell. We have an international line, a classical line, and we have one of the best catalog pop/rock acts ever on ice — the Rolling Stones. I just love it every time Atlantic comes out with a new Stones album, because I sell my catalog. We also have the catalogs of the Moody Blues, Z.Z. Top, Al Green, Engelbert Humperdinck, all of which are selling. You could actually say it is 10 to 12 catalogs all rolled into one. Even when we're dead, and we have been dead or soft, we represent a good chunk of a distributor's business."

Indie Has Access

"Because of the other affiliated lines an independent distributor carries, we are given access to certain stores even when we're not hot. They can merchandise my catalog then also.

"London won't just go with any record distributor," commented Warner. "He must be a sophisticated independent distributor, with the warehousing facilities and the help to both handle the catalog and break the new acts. Involvement is the name of the game."

"I love independent distributors, both as businessmen and as people. Certain ones are extremely cooperative, and I think that their image is very strong. I do feel that they are usually more aggressive than creative. You can excite them. I love their aggressiveness. If they hear something they like, they're out to prove points. It turns an independent distributor on more than

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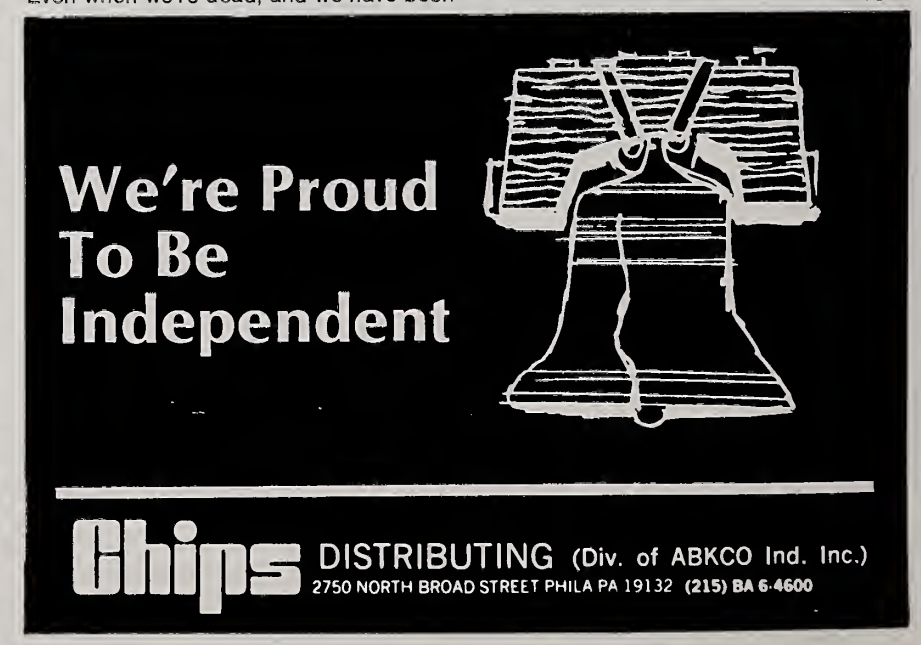

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ABC RECORD & TAPE SALES, SEATTLE	NYLEN BROS., HAWAII
HEILICHER BROS., MINNEAPOLIS	RECORD MERCHANDISING, LOS ANGELES/SAN FRANCISCO
HEILICHER BROS. OF FLORIDA	PROGRESS RECORDS, CLEVELAND
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HITSVILLE OF NEW YORK (ALPHA)	STAN'S RECORD SERVICE, SHREVEPORT
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MY NAME IS JERMAINE
M6-845S1
LEON WARE
MUSICAL MASSAGE
G6-976S1
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"...give me the key
in which I am to sing,
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that you too feel, may you
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MOTOWN

Chelsea's Wes Farrell:

Same Shot At Having Hits As With RCA, WEA Or CBS

LOS ANGELES — Chelsea Records, working with its independent distributors, has got the same shot at having a successful record as any RCA, Columbia, MCA or WEA branch has, according to Chelsea president Wes Farrell. Farrell points to a number of things that helped Chelsea achieve a good working relationship with its independent distributors, but singles out the "close contact with the marketplace on a day-to-day basis" as the most important feature among them. "You know where you stand on a consistent day-to-day basis. When you deal with independents you're able to sample all your sources immediately. You don't have to wait half a day or a day to get through to a branch — they seem to always take longer to get the information to you." Claiming independent distributors give the label an instantaneous "pulse of its energies" when they're called upon for information, Farrell also stressed that "with that kind of concerted effort, you can control the destiny of your product to a greater degree."

Indies' Efforts

The concerted efforts that independents make in keeping the label informed is one phase of a good working relationship between the two, according to Farrell. "Independent distributors are instrumental in breaking acts because they want to do it as badly as any branch operation. The record company is really responsible for breaking the act but if priorities are set on certain records by the record company and then passed along to the independents it's just that much easier to break an act, because of the coordinated effort."

Promotion Satisfaction

Though independent promotion has been satisfactory for Chelsea, Farrell says that "we still must depend upon ourselves. The branch men and the independents carry more lines than ours and if we don't take care of our own product in addition to the indy promotion team, we're not taking care of business." Farrell points to the difference of branch and independent promotion as being one of volume, even though both carry more than the Chelsea line. "I've seen branch men walk into a radio station with 35 records in one week. Can you imagine how much knowledge is required by one man to know each of those records in depth enough, to promote it as effectively as it should be promoted? My own people, and we have 11 local and 4 regional people, usually walk in with one record, with an absolute knowledge of not only that record, but his market. His efforts are concentrated on that one piece of product in that one market."

Farrell claims that "knowing your independents" is a must for any record company to survive because "he's no longer an amateur, he's cleaned up his act (if he ever had to have one), and his store is 'big business' now. You can't overestimate or underestimate the independent distributor and the policy you set with him is important to the success of your label. My policy is 'don't order what you can't sell, ship me back what you can't sell and pay me for what you have sold. Don't overextend yourself because when you do you ask me to overextend myself.' It sounds pretty routine, but that's the only method I've found that really works.

"I need a 28-hour day and 8-day week from my distributors in order to compete with any branch operation and I feel I get it. Chelsea's independents have emerged as an accomplished bunch of professionals, and can be as effective as any branch operation. That's why we're satisfied with them."

Chrysalis 'Had No Choice' In Moving To Indy Distribs

LOS ANGELES — When Chrysalis Records divorced itself from Warner Brothers nearly three months ago, the move gave the company, in the words of Sal Licata, vice president of sales and promotion, "control over our own destiny." It also gave them, according to president and co-chairman Terry Ellis, only one way to go in terms of distribution.

"We really had no choice," Ellis said recently, "between branch distributorship or independent distributorship. It really wasn't a matter of choice. Independents were the way to go for a relatively new company of our size."

As for the job that independent distributors are presently doing for the company, both Ellis and Licata were emphatic.

Indies Need Publicity

"What the independents need," said Licata, "is some publicity. They do their fair share of the business, but in some cases they've been torn apart and criticized. They're good people and they know their business."

Ellis said independent distribution works particularly well because the motivational and survival instinct within the independents is strong. As Licata explained, a large record company can often times more easily afford to temporarily *suffer a branch distributorship* that is doing poorly. Such a problem, he said, doesn't gravely impair the whole of the company's financial operations. The independents, on the other hand, are more vulnerable in a sense, and need an added amount of aggressiveness and motivation to survive in the business. They are willing, he said, to work harder for a company like Chrysalis.

As for the oft-mentioned "rivalry" between the branch distributors and independents, Ellis said a large part of it has been created by the major record companies. He said the majors, which themselves started out using independents and only turned to branches when their operating budgets became big enough to allow them to make the transition, are the very ones who today sometimes criticize the independents.

"Independent distribution was what made the large companies big enough to go into branch distribution," he said. "Using independents is the original way to sell records. It's right for us today. Branches are right for the larger companies with bigger budgets. It makes sense for them."

Licata added that since independents and branches basically work through the

continued on pg. 88

A profile of four labels that were previously branch distributed, and are now independently distributed.

Labels Are Lifeline Of Independent Distribs; 'Strong Have Survived': Tom Rodden/Monument

LOS ANGELES—Independent distributors work very hard to get their fair share of the marketplace, according to Monument Records vice president of marketing Tom Rodden, and that work is the direct result of both the creative and aggressive nature of the independent distributors in today's competitive business world. "The two traits go hand in hand," says Rodden, "they're aggressive because they are privately owned businesses and for that reason they have to be concerned about their company's profit figures." Rodden calls the independent distributor's responsibility of communicating with the label an all-important function in achieving success. "The label is their lifeline. Anything that is happening creatively in a market is known to us because our distributors are choosing to inform us. It's only through that 'family network' that results can be achieved for both the label and its distributors."

There were reasons Monument chose to break away from branch distribution in September of this year, and Rodden related those reasons to be more positive than negative. "We were distributed by Columbia through September 10, but we decided Monument was an individual company and we should be devoting individual attention to our own product and our own distributors. It all goes back to the independent's desire for sùccess and his will for survival. Branch employees get a paycheck from that 'great big payroll in the sky' but independents work for themselves. They're very concerned about their own economics and that causes them to work harder."

Breaking Acts

Perhaps the hardest work any branch or independent distributor has to do is the work involved in breaking an act. Rodden, confident that both branches and independents can do the job, says what's needed is a total coordination between the label and its distributors. One point Rodden reiterated is that branch operations, like the independent operations, can vary in their effectiveness market to market and artist to artist. "But the best reaction we can get from our independents is a good feeling on their part about a particular record. If he does get back to us on a record and he likes it, we know he'll work it harder than ever. But if we let him down by not keeping him up to date or on top of the situation it's nobody's fault but our own. It takes a lot of money, point of purchase displays and other things and we must come through with these things.

Image Improved

"The strong have survived and the weak have not" and that's the way Tom Rodden describes the image and viability of today's independent distributors. "A few years ago the image of the independent was very bad. There was talk of bad payments or no payments at all by some distributors. There were an exceptional amount of returns; the returns situation used to be much more of a problem than it is today. But their image is changing and I think today, the image is one that reflects an honest and successful set of businessmen, for the most part. Those businessmen are the strong ones who did manage to survive."

If there's any area of independent distribution that could use a shot in the arm it's the promotion aspect, according to Rodden. While Rodden admits that an independent promotion man can do the job after working a certain market for years, he also points to the past few year's constant turnover of promotion men in the field. "If these independent guys are good promotion guys in the field it seems that everyone wants them, including the branch operations. That creates a problem because sometimes the independents are left with those who are inexperienced — those who still may be learning the ropes of promotion. If there's any weak point to independent distribution, it's the promotion factor.

"The problem of not being paid on time and product returns has been with us for a long time too, and I see the label as the responsible party for bettering that situation. An independent distributor has to protect himself and his business. If a label loads him up on a certain product that he can't move, and then hesitantly takes returns, then what else can it expect except a late payment situation from him? It depends on the individual label and the relationship between the label and the distributor of the label's product.

Island: Reggae, Other Artists, Thru Indies

LOS ANGELES — In the last year, Island Records has broken the reggae sound in the U.S. marketplace using independent distribution. "We felt that we'd have a closer working relationship with more people and cities on a day-in and day-out basis," explained Charlie Nuccio. "It's in the interest of our artists to be represented by as many active record people as possible."

Island has been independently distributed for some time. After an experiment with branch distribution (Capitol), Island decided that the independent route was the most viable for its somewhat specialized artist roster.

"The independents, in our case, have been instrumental in the sale of reggae music. They seem to have a better feel for the street — small record stores and the like — than the majors. Island would not be as far along," said Nuccio, who runs the American Island operation, "without the independents."

Market Share 30%

Nuccio estimated the independents share of the market at around 30%, with an appreciably higher figure in regard to the R&B singles business. "The problem with the figure," Nuccio reflected, "is, except for the London catalog, indies get a small share of the classical music business, which brings down the total share figure considerably."

However, Nuccio sees steady growth. "More and more companies are going through independents, especially smaller ones that have had a try at branches. Independents react to promotion that we're doing." Citing Robert Palmer as a good example, Nuccio seemed convinced that independents can break acts. "Some are a little more promotion-minded than others, but the key areas are handled well."

With Island's reggae sound getting more and more acceptance, Nuccio feels that this is a healthy sign as to the situation of independent distribution. "New acts are being broken and the indies are largely responsible. I feel confident that independent distribution will achieve even greater success in the future, if our relationship with them is any indication."

Material for this special issue of **Cash Box** was compiled by David Boyles, David Budge, J.B. Carmicle, Phil DiMauro, Michael Falcon, John Mankiewicz, Charles Paikert, Rob Patterson and Robert Rohwer. Edited by Gary Cohen. Associate Editor Julian Shapiro.

OVER THE YEARS
INDEPENDENT DISTRIBUTION

At A&M we believe in our artists. And we believe in independent distributors who believe in our artists.

Since our first taste of gold, *The Lonely Bull,* to our latest (sextuple platinum), *Frampton Comes Alive!,* our independent

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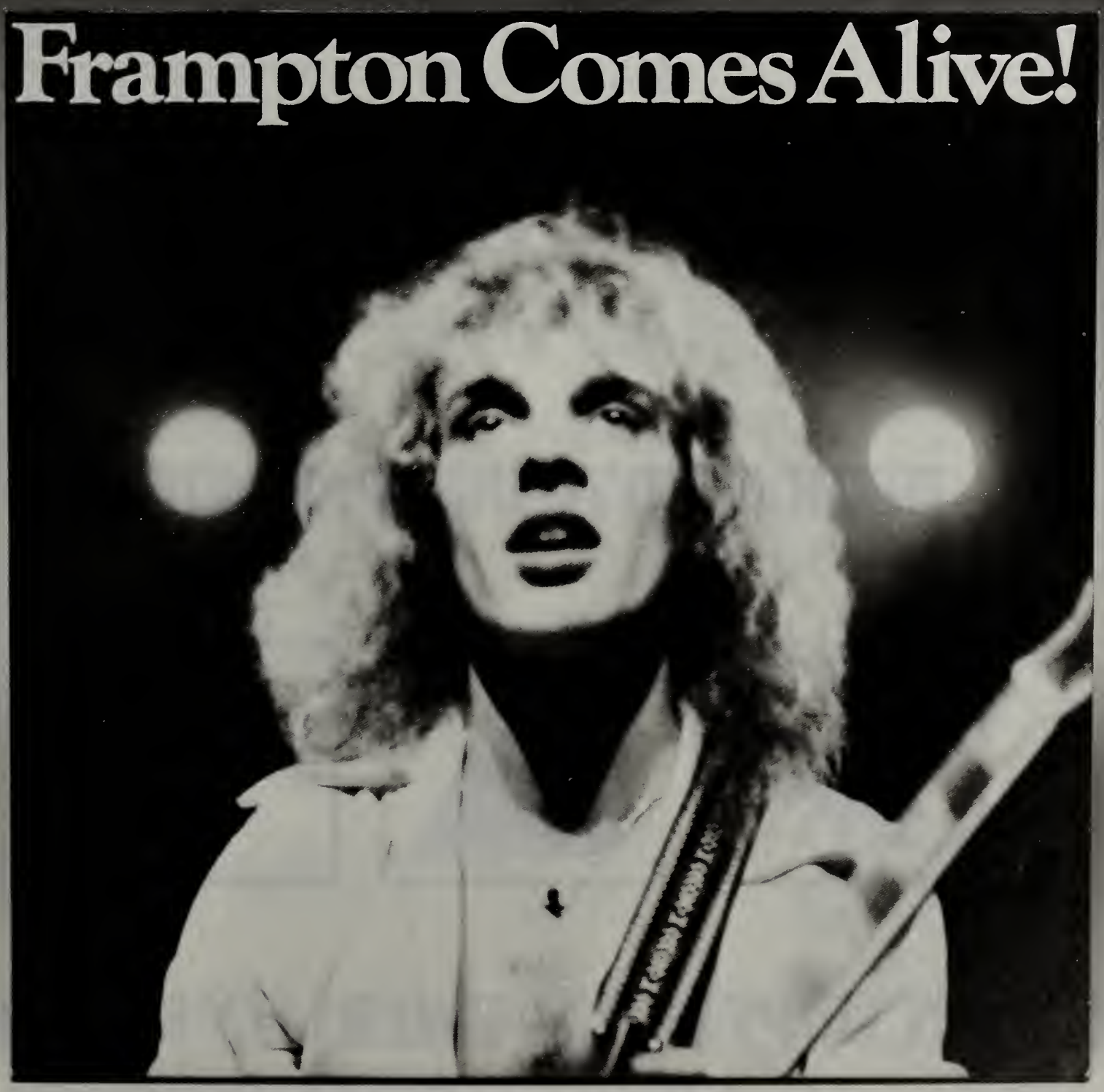
distributors have *believed* to the tune of over seventy gold albums and dozens of gold singles. All of which makes us proud of the system and leads us to believe that independent distribution definitely has a future.

Frampton Comes Alive!



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At A&M we believe in our artists. And we believe in independent distributors who believe in our artists.

Since our first taste of gold, *The Lonely Bull,* to our latest (sextuple platinum), *Frampton Comes Alive!,* our independent distributors have *believed* to the tune of over seventy gold albums and dozens of gold singles. All of which makes us proud of the system and leads us to believe that independent distribution definitely has a future.

A&M RECORDS

We proudly salute our independent distributors!

A&M RECORDS

Retailers, Wholesalers Assess Independents' Service

NEW YORK — The most revealing testimony about the successes and failures of independent distribution comes from their customers: one-stops, rack jobbers and retailers. **Cash Box**, as part of our coverage of independent distribution, interviewed executive personnel at numerous accounts across the country to find out what they thought of their independent distributors. From the overall responses a picture emerged of independent distributors as an integral part of the industry, who, despite their flaws, effectively perform a needed service.

Quick Service Cited

The major advantage independents have over branch operations, in the opinion of most accounts, is their proximity to their respective marketplaces and consequent quick service. Sources felt that the independents' presence in the marketplace enables them to offer more personalized service than the branches. Also noted was their aid in securing advertising funds, even when it required the coordination of a number of labels.

The biggest complaint cited was the effect of poor fills customers claimed they received on orders placed with independents. Many felt that their distributors lacked a large enough on-hand stock of catalog items. Certain accounts mentioned that their distributors did not have a system for filling back orders, causing them to reorder items many times. Some sources, especially smaller accounts and rack jobbers, complained about the availability of co-op advertising funds. Higher prices than the branches was an additional complaint, though most sources expressed an understanding and acceptance of the higher price structure usually found at the independents.

Overall, sources felt that independent distributors do their job as well, if not at times better, than the branch operations of certain manufacturers. The patrons of the independents have their gripes, but recognize that independent distribution is better today than ever before

We Try Harder

Typical of the comments heard was "By and large, we find them to be aggressive," from David Rothfeld, division vice president/merchandising for records for E.J. Korvettes in New York. "You might compare them with Avis. They have to try harder, and they do."

Bob O'Malley, buyer for Morey's one-stop in Baltimore, felt that "they are efficient, they carry the labels and do a good job of keeping us informed. More or less everything is very efficient with the independent distributors in the Baltimore area, though they are high priced and limited as far as offering deals to the one-stops and retailers in the area. Out and out, they've got it together."

"I would say that the independent distributors we are dealing with, particularly Universal, have done an excellent job of servicing us," said Tom Seaman, director of merchandising for Sam Goody in the Philadelphia area. "They've provided us with good cooperation, plenty of advertising money, and they've been a joy to work with. I have no complaints at all about our independent distributors."

"We happen to think it's a necessary part of the industry," said Sol Zamek, vice president of Soul City one-stop in Los Angeles. "Some of the labels represented by independent distributors are small, yet they are needed by the industry, and the only way you are going to get it done is by the independent distributor. The small manufacturers just aren't large enough to get the exposure. The only problem with these small labels is unless they get hot, they don't get enough coverage by the independent distributor. A distributor may have 50-60 labels, and he can only work the top lines that are productive for him. So it's a combination problem, where we need the independent distributor, but the small manufacturer can't use him sometimes because he doesn't fight for him. I don't know the answer to that."

"The Cleveland market has three," said Peter Schleiwen of Record Revolution, "Action Music, Piks Distributing and Progress. And all three are good. My only comments are about jazz labels, of which 75% are distributed independently. The distributor usually pays for the promotional staff out of his pocket for the smaller labels, whose pipeline is undercapitalized and understaffed. They really get lost in the shuffle, and that's why jazz has it tough."

Good Service

"Generally I find service from independents very good," said Mike Weiss, product manager for the Peaches chain, "both in product and co-op advertising, which we do a lot of. Their going out to get ad dollars from their different manufacturers I find really positive. I'm really positive towards independents; they usually work really hard for their small labels."

"The only thing I can say," commented John Surico, buyer for Alexander's in New York, "is that between Alpha and Malverne, they're both really great. One thing that is important to us is the return privilege, and with Alpha we can pack up and return just about any time we want. As far as service in the stores, they're in constant contact with me about when new releases are shipped, even more than some of the majors."

"The advantage for the independent," said Bill Blankenship, buyer at For The Record in Baltimore, "is that they are closer. If I need something quick I can go and pick it up. They're about a dime more a record, but other than that, they're really not much different from the majors."

"We deal with two distributors," said Tom Keenan, president of Oregon's Everybody's Record chain, "ABC Records and Tape, who handle the majority of things, and Orwalka, who handle little things like Kicking Mule and Flying Fish. ABC just got aggressive in independent distribution about a year and a half ago, and in that time we've seen some drastic improvements. We find that most of our problems lie in having to deal through them with the manufacturer — it really lays down some stupid rules. For instance, Arista has a rule that for radio advertising, you can only use their tapes, some of which just don't fit in our market. Or Motown cutting all the Stevie Wonder orders in half and not telling anyone, and then it just arrives. Also since their headquarters are back in New Jersey,

continued on pg. 22

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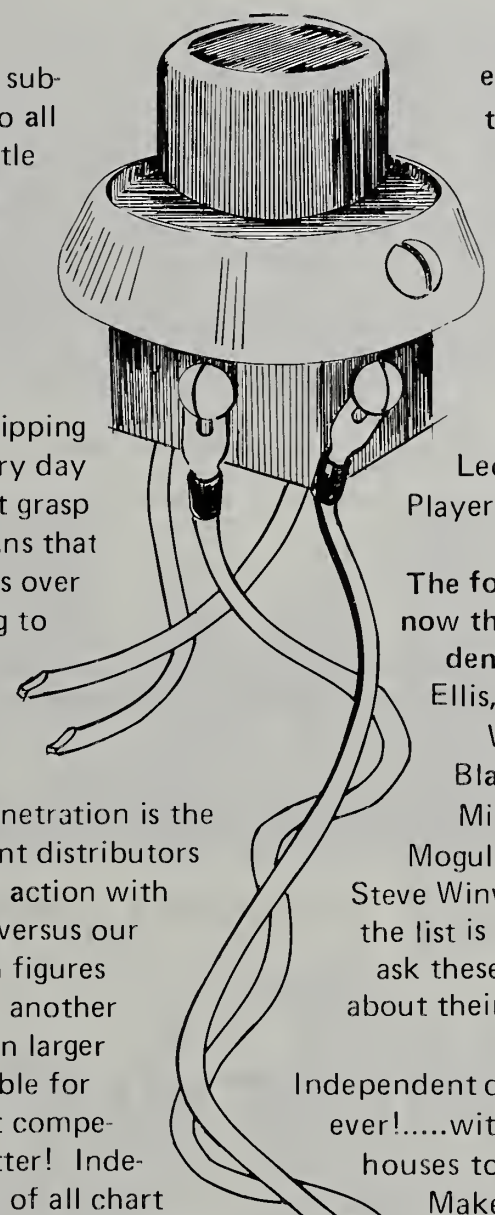


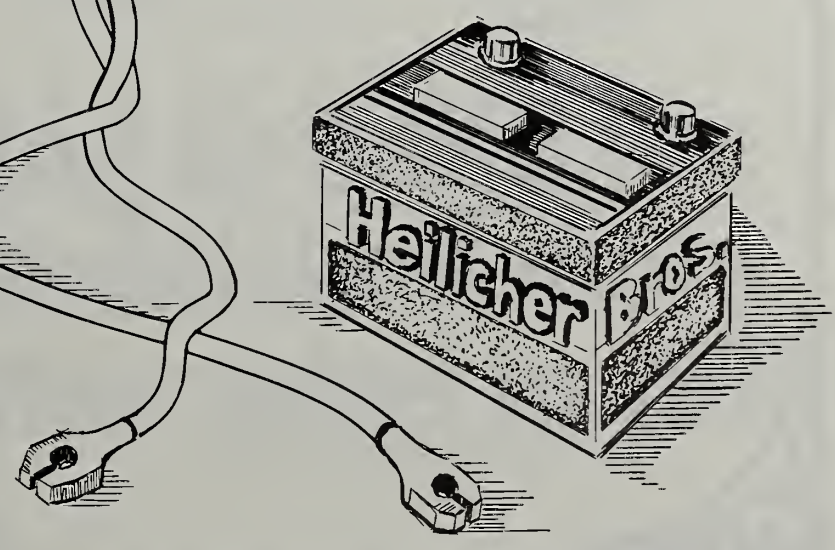
"Truth in Advertising," is always a subject of some interest, particularly to all scorekeepers on the day-to-day battle for business between independents and the "Super Label" distributing machines.....The truth is.....the super numbers don't impress those of us in independent distribution.....why should they when things like picking, packing, and shipping over 1500 separate orders is an every day Heilicher occurrence! If you didn't grasp that number, "**alphabeters**," it means that Heilicher Brothers, as a group, ships over 3.3 orders per "minute" amounting to over 38 tons of records per day. That kind of action helps create a lot of gold and platinum!

Many people claim their market penetration is the best.....The truth is that independent distributors are **number one** in the singles chart action with a dominant 32.8% share of all hits versus our nearest competition's 22.2%. Such figures are **conservative** when according to another industry publication, the gap is even larger showing the independents responsible for 37.2% versus 25.4% for our nearest competitor. Album numbers are even better! Independents are responsible for 32.6% of all chart LP's versus the super labels who think their performance is "remarkable" with only a 23.9% share..... these figures can all be verified by numerous industry publications.

The reason for this success should be obvious!... **The independents are "scrappers" and are equipped and staffed to do the job better than anyone else! Remember your roots!**.....Mo, Joel, Joe, Ahmet, Eddie, Vic, Davie, Led Zeppelin, Elton, Rick, Mike, Irwin, Jules, Charlie, Black Sabbath, Carly, Seals & Crofts, Charlie Daniels, Bee Gees, Rod, Ted Nugent, O'Jays, Doug & Dick, Neil, James, Judy, Gary Wright, B. T. O., Tower of Power C.S.N.&Y., Leon, Mark, Aretha, Michael Franks, Ohio Players, George Benson, Olivia, Four Tops.....

The following people must know something now that they're all associated with independents!.....people like Chris Wright, Terry Ellis, Robin Trower, Neil Bogart, Cashman, West, Larry Uttal, Fred Foster, Chris Blackwell, Kinks, Lou Reed, Jon Peisinger, Milt & John Salstone, Eric Carmen, Artie Mogull, ELO, David Bromberg, Frankie Valli, Steve Winwood, Kiss, Henry Stone, Leo Kottke, the list is endless.....and so are the profits. Just ask these people, and the hundreds of others, about their tax headaches.....

Independent distribution is alive and stronger than ever!.....with over 18 strategically located warehouses to choose from.....Take notice, Music-Makers of America.....our "numbers" are growing - no ifs, ands, and "buttons" about it!



Relevant information courtesy of the Heilicher Group of Independent Distributors.

Heilicher Bros.

With Branches In:

Minneapolis Miami Atlanta Dallas St. Louis Memphis Houston

Accounts Comment On The Role Of Indies They Deal With

(cont. from page 20)

any invoices or problems are two weeks to a month longer to get solved now. Otherwise they do an efficient job. Orwalka does real well with us on the small stuff they handle."

"I'm glad they're around," said Steve Marmaduke, buyer for Western Merchandisers in Amarillo, Texas, "and that record labels have the freedom to go to them to get someone to promote and sell their product. I don't think that they're always used properly by the record labels. The pressure that is exuded upon them is in the wrong way, trying to push out product before sales, without giving them an incentive or proper way to back up a push. We get real good service from our distributors, except when it come to advertising, which is hard to work through independents. Actually, racks always get short-changed when it comes to advertising."

"I think it is really remarkable," said Barrie Bergman, president of The Record Bar chain, "what has happened in independent distribution over the last few years. Their marketing services and their fills have really gotten good, and it's a delight to deal with them."

'Best Ever Dealt With'

"We have our distributor here in Cleveland," said Raul Acevido, vice president of the Disc Records, "who I feel is the best I've ever dealt with — Progress Records. Otherwise, I'm getting a little fearful of the independent distributors, they seem to be getting a bit . . . power hungry. In some places it's becoming difficult, in that I'm in direct competition with my distributors, in that they have retail stores and they're also my supplier. And oil and water are not mixing too well lately."

"We only have one we do business with," said Jay Jacobs, owner of Knox Records, rack jobber in Knoxville, "and that's Heilicher Brothers out of Atlanta. We get better service because they have the merchandise, whereas with the branch operations we have to wait one or two weeks. With our independent distributor we get good salesman service and shipments."

"I think the independents seem to be doing a good job," said Estes Fletcher, owner of Fletcher's one-stop in Chicago. "You can get a lot of labels at one particular place, instead of going to a different distributor for his own label."

"We get good service from them," said Dennis Horn, manager of Jerry's Records in Philadelphia. "They have the records we need within a day, the merchandise is there when we need it, no waiting involved. We get good deals from them on new releases, and it's really good to have them nearby. We can order records in the morning and have them that day."

"They are obviously an integral part of the business," said Paul David, owner of Stark Records in Cleveland. "Certain labels lend themselves to an independent distribution concept, as opposed to getting locked in with a major and becoming a stepchild. All I can say is that our relationship with them has been excellent, and I hope that they stay around."

"We get good service out of most of them," said Earl Schaefer, buyer for Ambat one-stop in Cincinnati, "and I would say they're as good as the branches. You almost have to have them."

Beneficial Rapport

"If you work very closely with your independent distributor," said Al Marks, buyer and general manager for Potomic one-stop in Baltimore, "you can develop a rapport with them that is very beneficial. They call you in advance about new releases, give you extra dating if you need it. You can't develop that same type of relationship with a major. If I call Schwartz Brothers at two o'clock and tell them I need 1,000 Brick singles, they'll have them pulled and ready by the time my driver gets there, as opposed to a Columbia where if you need a record at two o'clock some afternoon, you call up and then wait two days to get it. Independent distributors also help you with advertising, and their salesman comes by two, three times a week depending on how big an account you are. Working closely with your independent distributor, you can become an asset to the market. The disadvantage with them is that they're at the mercy of the manufacturers, which means I am too.

"I buy most of our independent product from M.S. in Chicago," reported Don Simpson, buyer for Father's & Sun's one-stop in Indianapolis, "and they take very good care of every line they handle, though sometimes they're a little too big to take proper care of the real small labels. In independent distribution there's always problems that crop up which don't happen with the majors, like, say United Artists making a mistake with their shipping and getting the records to Cleveland before Chicago. So a lot of times you'll find that the new Kiss album is selling in Cleveland before it's on the streets in Chicago, and this creates all kinds of problems."

"I think on the whole the ones I deal with," said Ray Genovese, buyer for the Tape City chain in New Orleans, "give us good service. The only real problem is product availability. If something comes out and gets hot, you can almost be sure that they'll run out of it. That is the foremost problem. Other than that, the service is great and the price could be better, but that's between them and my boss."

"My only comment is that my prices are better from them than from the majors," said Howie Ring, principal of the New England Music City chain in Boston. "There's more of them, so the competition is heavier. Quite frankly the shipping service is better from the independents, and the fills and new release services are a little weaker."

"They vary all the way from the very efficient, who can supply us with records right after an order, to those who are very slow, and appear to be inefficient," said Gabe Margolis, buyer for Disco one-stop in Boston. "There are those that are cooperative in helping us promote and advertise product, and there are those who are only interested in shipping us product and uninterested in helping us move more product. Generally we find that those who are most efficient are those who help us promote the product."

"I think the ones that are serving us are doing a very good job," said Martin Gary, vice president of the Gary's retail chain in Virginia. "Nothing really stands out in my mind as a big difference between independents and factory branches. They keep us informed of new product and provide us with co-op advertising. We get faster ship-

continued on pg. 24

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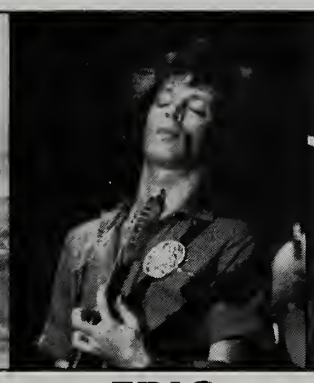

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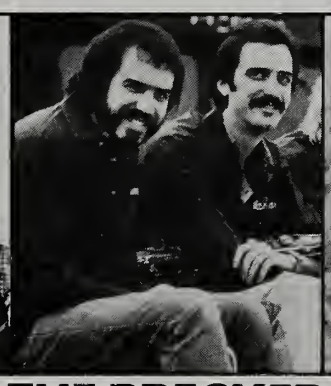

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Retailers, Wholesalers Assess Independents

(cont. from page 22)

ments from the independents because they are physically closer, but they both seem to be doing an equally good job."

"Independent distributors are in a very bad position today," said Jerry Richman, co-owner of Richman Brothers one-stop in Philadelphia, "because independent manufacturers are whores, let's face it, and will sell to someone to cash, and someone will come into the area and sell to users for a very low price. So the independent distributor is forced to sell to retailers for the same price they sell to us one-stops. It's a very sticky situation, and it's not the fault of the distributors, but of the manufacturers. Other than that they give us very good service, and I feel sorry for them."

"My independent distributors are pretty good," said Ron Rogers, owner of Angott one-stop in Detroit. "Their prices are a little higher than the majors, but I get same day service, they keep me informed, and they pass on programs pretty well to me. So all in all, I'm pretty happy with them."

'Very Efficient'

"Independent distributors in general are very efficient, and in most cases I'm very happy with them," said Don Rothenberg, owner of Prospect one-stop in Cleveland. "They're more flexible to deal with than branches, and promotion-wise they're extremely effective on a local level. I'm all for it, because I quite frankly think there could be better exposure for a lot of things through independents, and it's too bad that it has dwindled to just a few."

"We get along with them very well," said Evelyn Dalrymple of Leiberman's one-stop in Omaha. "I like them because they carry a lot of labels. Some give very good service, (for instance Heilicher) and others give mediocre service."

"Basically I'm not using them," said Eric Schwartz, buyer for the Harmony House chain in New Jersey, "because the service is terrible. New York distributors don't care about New Jersey, so I get better service and price at a one-stop."

"There is a far greater flexibility in price for us," commented Linda Stellinger, buyer for the Harvard Coop in Boston. "They seem to be more competitive. I have very strong feelings that it's better than national distribution, for instance in getting advertising money from Warners and Columbia. I'm nothing to them in New York, but I am something to a local guy here. They do a much better job of representing a smaller client, and consequently we feel more strongly about their product here."

"We get very good personal service and a lot of conscientious effort," said Kate Bryke, manager of the Wax Museum in Minneapolis. "Lieberman doesn't stock enough classical things for us, and nobody stocks enough off-the-wall items like small country and bluegrass labels. But I think in general we're quite satisfied."

"Mostly they're pretty lousy on a fill," said Jimmy Rosinsky, buyer for Double B One-Stop on Long Island. "I'll order something on Monday and end up ordering it Tuesday, Wednesday, and won't see it until the next week. For stuff to come it takes quite awhile if they don't have it."

Like The Majors

"Now they are pretty much like major distributors," said Ernie Leaner, owner of Ernie's one-stop in Chicago, "in that they are well financed, and usually associated with a large company. They are able to offer us service and inventory that a major might find hard to do. The manufacturers, whose lifeline is the independent distributors, should be a little more concerned with discounts that can then be passed on to one-stops and retailers, and make them more competitive in the marketplace."

"Except on certain catalog items," said Barry Langham, buyer for the Banana chain in northern California, "we get as good service and fills from the independents. The fact that they're independent is not bad for us, for we work just as well with them."

Discontent

"We do not get what we pay for," said Mike Head, buyer for the Giant Music chain in Virginia. "We pay this astronomical price for product and in return receive poor delivery service, very limited advertising, and a virtually non-existent back order service. From the majors we receive a sub-distributor or multi-store price, two and sometimes one day service, and our fair portion of co-op ad money. We perform the same service for independent and major alike, and the service is expected by the independent and only deserved by the major."

"There are very few independent distributors," said Walter Gardner of Gardner's one-stop in Chicago. "I think the way the present situation is in Chicago, one distributor has most of the labels, and I think the service would be better if you spread it out among a couple of distributors."

"I have extremely good relationships with Heilicher and with Tara," said Bob Wilcox, vice president and district manager for Franklin Music in Atlanta, "and both of them are very good in keeping me up to date with advertising, deals that come along, etc. It's definitely a change from what was here five years ago. There's always the problem of promotion, but otherwise I'm very happy with them."

"I guess among independent distributors, both of ours are good," said Mike Richman, owner of Record Masters in Baltimore. "In their ability to adapt to changing times, one does it well, the other has its problems. However it is no reflection on distribution services, and on the whole both are excellent."

Integral Part

"They're a very integral part of our business," said Norman Cooper, owner of Norman Cooper one-stop in Philadelphia. "We have access to going there easier, so we can pick up the same day. With the branches we have to wait for shipments. I feel we do nicely with the independents."

"We think they are very good," said Allen Wolk, owner of United Records and Tape in Miami. "I think they are all learning and conducting themselves in a fashion that is very businesslike, and I think they are doing a very good job of it. I think the service we get has been excellent."

'Certain Problems'

"Our independents work very well with us," said John Houghton, marketing director for the Licorice Pizza chain in Los Angeles. "I think they still have certain problems in coordination with the manufacturers, but that has to do with the structure they're working with. Given that framework, they're doing an excellent job. It's very hard to coordinate that many labels, and advertising from all those

continued on pg. 26

"As soon as the independent distributors and independent manufacturers come to understand each other's problems both lives will brighten."

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M.S.

Frank Comments From Their Customers On Indy Dist. fr 24

labels. The independents we deal with seem to be more aware of in-store merchandising now, and they seem to be taking advantage of our merchandising fixtures and cooperating with us well."

"I think that the two independents we have here," said Bayard Spector, owner of Spec's, a Florida retailer, "are a perfect example of how I would think an independent distributor should be run. They both get the product out real fast, they seldom run out of product, and they seem to have buyers that know how to buy the product. On the retail level, they're very good. I have nothing I can even bitch about."

"The prices are pretty close to the branches," said Bob Langford, buyer for Transworld Music in Albany, N.Y., "but they don't do too much advertising. Their fills aren't as great as the direct suppliers, but the service is pretty good. The main concern is in some cases they just don't have the product, for whatever reason."

"We have two independent distributors in the area," said Manny Drucker, buyer for the Shulman's chain in New Jersey. "Stacking them up against a branch or manufacturer distributed operation, the fills from an independent distributor are absolutely atrocious. On the hit products, the chart items, they are generally in stock. Generally they are very poor stocking distributors, and there are times when they seem to be out of product more than ever."

'Always Run Short'

"Down here we have Heilicher Brothers and Tone," said Bunky Wilson, LP buyer for Interstate Trading one-stop in Miami. "They don't seem to be able to handle the product as well as a Warners or Columbia. They always run short of stuff, and I don't seem to get as good service from them. They also don't seem to be getting the hits as much as the majors do. They also don't seem to cover a catalog in depth."

"We have an amiable relationship with our distributors," said Dick Mitchell, owner of Dick's Records one-stop in Boston. "Independents are limited a little more in their inventory, so we experience a few more back orders. Frankly, when everyone started going to direct distribution a few years back I was elated. I figured everyone would receive equal treatment. When you used to have all of your independents, somebody would always be dumping product to get operating capital. I figured when everyone went to direct, the problem would end. But when I see what people are selling records for in the New York area, I wonder if my original thoughts were justified."

"I think about the best thing they have to offer is their closeness of proximity," said Larry Eshinski, buyer for Worldwide Record and Tape Sales one-stop in Seattle. "We get orders faster — sometimes the same day or the next day. By their being closer you can work with the people a little better too."

'Not Bad'

"They're not bad," said Chuck McKay, buyer for the Cassells chain in Los Angeles. "They're all good for us. The only one that doesn't stack up is M.S., who took over Mainland, but they're new so we have to give them a chance."

"I like independent distributors," said Herb Sherman, owner of the Music Cove in Monterey. "I get excellent service from M.S. All these guys run hot and cold, though. Sometimes the service can be better than the branches, and other times not. In terms of advertising funds, they supply virtually nothing to a small store, which is not the case with major manufacturers."

"We've got one independent here we deal with," said Roger Adcock, buyer for Dan Jay one-stop in Denver, "and the service is terrible. One of the reasons for that is an ownership change — it used to be Musical Isle and now it's M.S. They're really struggling right now."

"As far as new product goes, they're real good, they cover us real well," reported Jim Burge, buyer for Poplar Tunes one-stop in Memphis. "Shipments come in quickly, they work hard and really cooperate with you. On older product they're not so good. They don't carry 45 catalogs in depth on older numbers except in oldies series. Older product is harder to come by, because distributors don't seem to want to invest their money in things like that which we, in fact, can move real well here."

"We buy from several different independent distributors," said Randy Davis, president of Central South one-stop in Memphis, "and the service is adequate. The price is a little high, but it's always been higher. My major complaint is that we don't get the advertising from them that we should."

"Right now they're doing real well for us," said Steve Owndey, buyer for Bromo one-stop in Oklahoma City. "We're getting good work from all sides — good shipments, good backup on our promotions, and good communications. They're doing a lot for us and working pretty well with us."

Views of a Former Distributor

"For the most part they're very good," said Steve Sturm, buyer for Sam Goody in New York, "and we work very closely with them. We know the problems they go through, and we try to work them out with them. I think the independents are better than the branches. We get same day service, and I think they are very good."

"They deal with the big hits," said Jeff Teitelbaum, buyer for Jimmy's Music World in New York, "and don't cover catalog. They have too many customers and too many labels,. and they don't represent them properly. There is a need for more independent distributors to make it more competitive, to bring the prices down, and to give labels better representation."

'Own Deals'

"They're a pain at times," said Wayne Steinberg, buyer for the Record and Tape Collector chain in Baltimore. "The one good thing with independents is that they can create their own deals to help break product. They do carry a lot of different things, so you have a great variety. The bad thing is that they carry a zillion different things that are hard to keep track of. Small labels sometimes go out of business real quick and then you get stuck with records you can't return. We have problems with advertising because they have so many different customers and not the money a major has for advertising. They do work on a personalized basis, though, you can talk to them easier. But they aren't well stocked, they can't afford to hold a lot of bulk. They also try and push a lot of stuff on you, and certain stores have to eat everything. They expect this favor from you, and when it

continued on pg. 96

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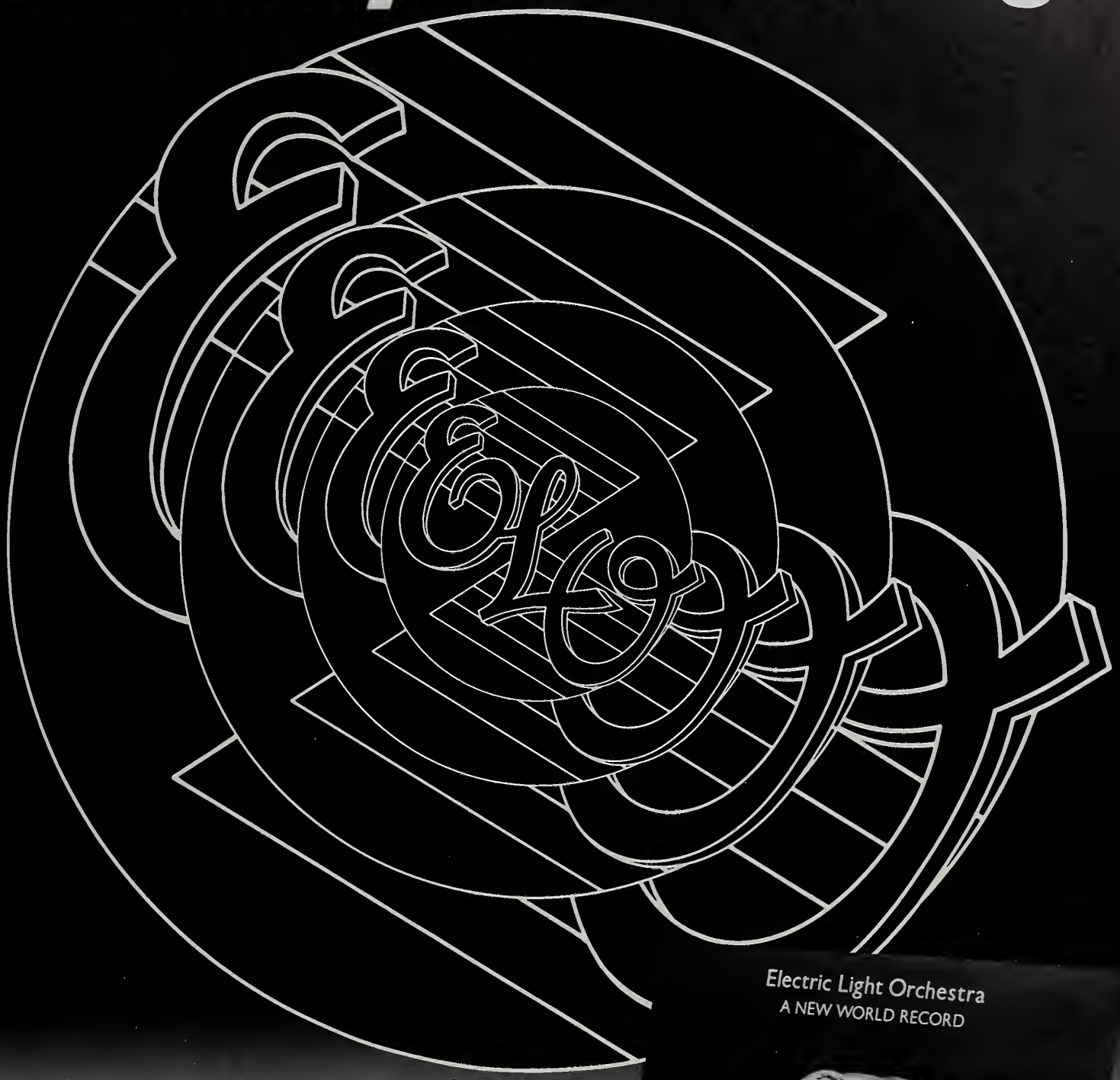

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Milt Salstone Analyzes Money Aspect of Indies

"To be an independent distributor, you really have to love the independent distribution business, because it is the toughest and least rewarding end of the entire record business." Such is the blunt assessment of Milt Salstone, chairman of the board of MS Distributing Co., based in Chicago. That observation is a by-product of more than 30 years in business as an independent distributor.

"More labels will be going to indpendent distribution. One of the best examples in the past 18 months was United Artists" — Milt Salstone.

"Capital requirements today are overwhelming," Salstone explained. "Being realistic, warehousing costs alone today, no matter how sophisticated you are and how capable you are, runs a minimum of 97% warehousing alone. Freight costs run a minimum of 3% for the average distributor, and for some it's a little higher. Remember, a distributor has to absorb freight costs three ways: from the manufacturer, to the account and returns to the manufacturer."

Those problems are compounded by the position Salstone believes independent distributors must occupy. "You get demands from your manufacturer and your dealer, so you're really squeezed in the middle between the two. Carrying the receivables and the inventory both today is not only a very extensive capital requirement, but it's quite risky. We lose money every year with manufacturers who go out of business and owe us money in addition to their inventories that we have to clean up on the street and in the warehouse," he noted. "The account doesn't care that the manufacturer is bankrupt and went out of business; all he knows is that he did business with MS and he returns those goods to MS for full credit."

Promotion Emphasis

Promotion is yet another of what Salstone calls "major functions" for which he as an independent distributor is highly responsible. As before, he discussed it in problematic terms. "We promote product, we're involved in artist development, merchandising and we put a big investment in developing both labels and artists and even (our) personnel. And the odds are very large that we eventually risk losing both: the label, because for some reason or another, they either use other avenues of distribution, and with the monies we expend on personnel, the odds are we even lose them, because they go with a manufacturer. So a lot of our time effort and money goes unrewarded."

As if this list of hazards was not sufficient, the return on investment on a unit basis is minimal. "You work at an extremely low gross profit. A 12% markup (an often-quoted figure) is not sufficient to maintain your operation at all," remarked Salstone. "You have to sweat to keep your head above water with a 12% markup. That's why you must rely on free goods and deals to pad your margin.

"You have to really love independent distribution to be in it," Salstone reiterated. But he is certain that many of his competitors feel differently. "There are two sets of independent distributors," he continued. "One (set) sits and waits for things to happen and then reacts. And then there are distributors, by and large pure distributors (like Salstone) who go out and make things happen. The guy who sits back and waits is only a distributor because of the price advantage (for his one-stops, rack jobbing operations or retail outlets). He does not perform the average distributor functions. But there are distributors who make things happen. MS makes things happen. We're on the street all the time. An operation like ours requires a lot of high energy and we run on high energy. And then again," he said in an almost deadpan manner, "we're good."

The Future

As for the future of non-diversified independent distribution operations, Salstone is particularly explicit. "The psychology of the industry, especially the manufacturers, is going to change where the pure distributors are going to have to expand to take on larger areas. They are going to have to follow the branch formulas. I see fewer distributors. WEA has seven branches and that's all the independents really need. (MS in) Chicago could very easily service the same area that the WEA branch in Chicago services."

For his part, Salstone has begun to realize that vision. MS currently operates five branches: Chicago, St. Louis/Kansas City, Denver, Los Angeles and San Francisco. Salstone further indicated that expansion for MS was planned for the future.

This enlargement of individual distribution operations will be necessary if Salstone's predictions regarding the fate of independently distributed labels become true. "More labels will be going to independent distribution," he offered. "One of the best examples in the past 18 months was United Artists. Their independent distributors have out-performed the branches at least five to one on the spread of goods that they've sold and sold through; and the amount of the returns has been reduced drastically.

"Independents, if they're good — they're not all good mind you, there may be five or

continued on pg. 80

Ira Heilicher Examines The Role Of The Indy Distrib.

Ira Heilicher, vice president of Heilicher Bros., the nation's largest independent distribution network, doesn't believe that the alleged trend of independently-distributed manufacturers becoming sufficiently large and then opting for branch distribution is an equitable evaluation or an accurate reflection of facts.

"You're missing the first half," he declared, "where a manufacturer develops its roster of artists using the major labels for financing and where a producer will create a label and develop the expertise in marketing eventually that is learned through the major labels and then leaves (major label distribution) to go out on his own through independent distribution where they can really make a lot of money.

Only A Percentage

"When a manufacturer is with a major label's distribution network, they're only making a percentage," he continued. "There's much more money to be made if you go out on your own. Then, once you've developed a catalog big enough to sustain a branch operation you would consider opening your own branch." But, Heilicher maintained, that is already after considerable financial success utilizing independent distribution, and after "a tremendously long time." It is, he declared, a multi-stage, rather than the conventionally thought of two-stage process.

"When a manufacturer is with a major label's distribution network, they're only making a percentage. There's much more money to be made if you go out on your own" — Ira Heilicher.

"Look at the number of people who have followed that process," he offered. "There's Chrysalis and Monument for example." What makes that particular move so attractive? "Probably one of the things is that they feel that they can have more control over their destiny. Another thing is that they're not just 'one of.' That's a significant factor; it definitely is a 'less-than-equal' situation."

'Pure' Distributor?

Heilicher Bros. has branches in Minneapolis, Miami, Atlanta, Dallas, St. Louis, Memphis and Houston. In addition, it is part of Pickwick International which contains the largest distributor-to-consumer record marketing network in the U.S. As with a number of other distribution operations, Pickwick owns the nation's largest rack jobber (J.L. Marsh) and close to 300 retail outlets (Musicland and Discount Records stores). However, Heilicher is adamant about the segregated position Heilicher Bros. occupies within Pickwick. "We are a pure distributor," he exclaimed. "There aren't many of us who have no other function, although Bob Schwartz (AMI), Gene Silverman (Music Trend), Joe Simone (Progress) and Harry Apostoleris (Alpha) obviously are making money."

Despite the position of Heilicher Bros., relative to Pickwick, Heilicher declared that he did make money as a distributor. "Otherwise we would not be in it (distribution) and neither would any of the others. Sure, it's nice to have a pipeline to work into," he conceded, "but there's no price break. My independent distributors treat J.L. Marsh just like any other customer in the world." Asked if Marsh received any discounts from Heilicher Bros., Heilicher laughed and said, "Are you kidding?"

With that point made, Heilicher turned to attack the initial notion of the independent distributor as a 'vanishing species.' "Look at the trend," he challenged. "I'd say that more independent distributors are making an impact in the market. Joe Simone is recent. So are Bob Schwartz, Gene Silverman and Gwen Kessler (Tara). One of the reasons so many distributors closed up historically," he explained, "is that there weren't enough lines to support that many distributors, because certain chains chose to leave (independent distribution). Transshipping was one of the reasons, but you have to examine why you're being transshipped. Most transshipping is really caused because the distributor doesn't know how to handle the manufacturers they represent."

Promotion

For the ones that do, cost is a serious problem. "Historically," commented Heilicher, "independently distributed product costs more to a wholesaler or subdistributor or retailer than it does from a branch operation. All the branch operations are marginally profitable at best, with the emphasis on 'at best.' To offset that edge, we're just a little better entrepreneurs. We get a little better price for our product. We watch our costs closer. We ask our manufacturers to participate in some of our costs."

One of those costs is promotion. "The unfortunate part of our business," complained Heilicher, "is that we are in a constant state of training, because of the various margins (of profit) we have to operate on. We (independent distributors) do not have the margins to afford to compete for our sales people or with our promotion people with the (branch distributed) labels. We break in a good person and we lose them because there's no way we can afford to sustain anybody at the level of competition out there. There are going to be times when the labels are ice-cold, I tell them, as opposed to independent distributors who almost always have something happening,

continued on pg. 80

Art Kass, Buddah's Owner, Analyzes Current Market

Art Kass acquired 100% ownership of Buddah Records from Viewlex Corp. about 14 months ago, but his history with the Buddah and Kama Sutra labels, as well as independent distribution, is a ten-year story. Scanning that history, Kass contended that "independent distribution is now stronger than ever. A lot of independent distributors who had recently been on the borderline have now closed their doors, and those remaining are stronger." Kass pointed out that although the number of major independent lines is now smaller as well, the distributor "can be very solid handling two or three of those lines." Kass indicated that fewer distributors covering wider areas had resulted in greater profitability due to relatively reduced warehousing costs. He added that "in the past six months, the major independent lines have been some of the hottest labels on the street."

No Advantage With Branches

"True, we are faced with selling our product to distributors, and though they can always return it, they try to avoid that situation," Kass contended. "I still don't think there would be any advantage in being distributed through a major branch manufacturer, because we would completely lose control over our destiny in each individual market. We can work closely with our independent distributors. They are all individual entrepreneurs who had enough guts and knowledge to start their own businesses and stay in business. We're dealing with professionals, not the salaried employees of a big manufacturer. When you're an independent entrepreneur and your distributor is the same, you can work and build a close relationship, because you understand eath other's problems."

Buddah's vice president of sales and marketing, Bernie Sparago, estimated the independents' share of the market at 30%, and saw the possibility that the big corporations could continue the trend with their limitless dollars. To the issue of whether independents are more effective at breaking new acts, Sparago spoke firmly: "Of course. The independent manufacturers and distributors have to break acts. While the majors can buy acts with corporate dollars, we have to build new artists from scratch on our more limited resources."

Reservations on Promotion

Kass said that his most serious reservation is "on the promotion end. Every independent record manufacturer has to depend solely on his own promotion. That's a fact of life." On the entire business situation, however, Kass commented optimistically. "Today, just about every independent distributor seems to be financially sound, and the independent manufacturer doesn't have to worry about getting paid. When a business is profitable, it can provide good service."

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John Harper

London's Classics Increase Profits At Indy Level

London Records is today the only major record company that has an independently distributed classical division. About six years ago, London opened branches that covered about half of the U.S., but it has since closed all of its branches except for the one in Chicago.

According to John Harper, classical sales manager for London, the company phased out most of its branch operation because "it was not economically favorable." Harper stated that London is "rather pleased" with its current independent distributors, and admitted that this was not the case when the company initiated its branch program.

'Things Change'

"At the time, there were some different ideas around the building. We felt that we could get better market perception with branch-controlled distribution. But then this proved to be somewhat of a mistake. Things change. And the picture within independent distribution has changed, too.

"There was a time when all the major companies grouped together and opened branch operations all over the country, and there was a bit of confusion in the marketplace. Then the independent distributors regrouped, and a lot of the weak ones were weeded out. And I think they've gotten their act together.

"The independents have done very well (in selling our product). They've realized the importance of catalog. And catalog is the most wonderful insurance policy that a business can have. Classics is basically a catalog business, not a "hit" business. And when all of a sudden you see that you have only 15 hits instead of 25 and you have a payroll to meet, it's nice to have that steady classical business."

Guiding Hand

Harper emphasized the large differences between the classical and popular sides of the music business. "Since the profile of the classical consumer is a great deal different from the pop buyer, the marketing is radically different." Therefore, he pointed out, most of London's classical promotion, especially with regard to radio stations, is done directly out of the company's New York office.

Independent distributors still have to sell London's classical line to their customers; but, as Harper noted, the classical music field is not as competitive as the pop field. Consequently, he said, "they don't have the pressures on them (to deliver immediate results). They do participate in promotion, they do advertise and assist us with publicity, but we give them maybe a stronger guiding hand (than pop labels do).

"Most people selling classical records need a very strong guiding hand from the home office, because it is a specialty field. You sit through the hundreds of sales meetings I've attended, and you realize that this classical music is rather foreign to most people.

"But some of the best salesmen we have in the country work for independent distributors. And they don't listen to it (classical music) when they go home at night. You give them training and hold sales meetings and put out the right kind of information for them. And they learn it.

"We've had a great helping hand from independent distributors in market development. And we've been able to provide them with the right kind of tools to make it easy for them."

There Are Bad Branches Too

As London's own experience with its branches proved, "you can have bad branch operations." Conversely, he stated, not all independent distributors are equally effective. "I think it's strictly (a matter of) acumen. We have been very selective in the independent distributors we have, and I'm very happy with them. And I'm saying this after going through an era of branch operations."

Jim Schwartz Offers Views On Intricacies Of Indy Distr.

Schwartz Bros., founded in November, 1946, is based in Washington, D.C. In addition to that market, it also dominates independent distribution in the Baltimore and Philadelphia markets.

"It would be pretty hard to run a distributorship properly, to have the right amount of sales and promotion staff, and to support that with the warehouse and shipping and everything else, with a 12% gross profit" — Jim Schwartz.

Although it started out as a "pure" independent distributor, Schwartz Bros. has become diversified. In 1963, it launched District Records, a rackjobbing operation; in 1969, the Harmony Hut retail chain was added to the company's list of enterprises; and in 1974, Schwartz Bros. started Tidewater One-Stop in Norfolk, Virginia. Today, independent distribution accounts for only 40 percent of Schwartz's business, while retail accounts for 40 percent and rackjobbing and the one-stop combined comprise the remaining 20 percent.

Writing On The Wall

Jim Schwartz, owner of Schwartz Bros., said that he decided to diversify his company after he saw that the major record companies were planning to form branches. "We saw the writing on the wall. A lot of the important lines that were were distributing were going to their own distribution. And with all of these lines going out the door, we figured that as a company we'd better get into something else as a hedge."

The current trend of fewer distributors covering more territory, Schwartz said, grew out of the formation of branch operations at the major companies. 'This is a major step that has to be made in independent distribution because the amount of product that we have is less than we had before. The only way to increase sales (under these conditions) is to increase territories, and I think that is beginning to show in several areas of the country." Schwartz added that, in order to match the large, cost-effective warehouses which have been built by the branches, independents have also had to establish larger depts; and this, too, has tended to breed bigness.

Deals Are Important

It has been pointed out that, with the 12-14 percent markup that makes independent distributors competitive with branch operations, many distributors have a hard time keep their their heads above water. While Schwartz Bros. works with a markup

Apex's Joe Martin Laments Recent Trend Towards Interest In Price Only

"We should all be concerned with the image of the record industry," said Joe Martin, president of Apex-Martin Record Sales, Inc. in Newark, New Jersey, "which is terrible right now with the banks and Wall Street. And I don't mean just the independent distributors. I mean everyone."

Martin's major concern today is the concentration by record dealers and wholesalers on price instead of product. "Competition concentrates on hits at a price, rather than concentrating on the value of the product," commented Martin.

"New stores come into us, and invariably their first question is 'what is your price.' Not what do you carry, how fast is your service, how fast can you deliver, but what is your price" — Joe Martin.

"New stores come to us, and invariably their first question is, 'What is your price?' Not 'What do you carry, how is your service, how fast can you deliver? but, what is your price? A distributor's value cannot lie merely in selling for a good price or pushing hit LPs. But it seems to me that they are heading in that direction, even if they don't intend to.

"I don't think that salesmen can just go running into a store, sell the hits and walk away," continued Martin. "I think it requires our sales people to re-educate whatever dealers we can into serving all potential customers, not just those who come in looking for a good price. I know we have labels that are very profitable, but which don't have hit product."

Majors Ignore Small Dealer

"The major labels, like CBS and WEA, have given up completely on the servicing of 14-15 percent, Jim Schwartz agreed that this was a serious problem for some distributors.

"It would be pretty hard to run a distributorship properly, to have the right amount of sales and promotion staff, and to support that with the warehouse and shipping and everything else, with a 12% gross profit (GP). However, in some areas I think there are distributors working on that kind of markup. I think distributors are forced into that because the majors do sell records cheaper than independent distributors do. Where their price is $3.35, it would be very difficult for distributors to always pay $3.00 for product and sell it at $3.35. They would have a very rough time. So I imagine there are enough promotional aids or whatever you want to cal it from manufacturers that allow these distributors, if they do a good in-depth market penetration, to get that GP up a little bit.

"The GP depends on the deals from the manufacturers, and the services that independent distributors offer their customers, hoping that they will pay a little higher price for the product (than the branches charge for it). But the distributor must perform a lot of functions properly. If the independent distributor creates product in the marketplace and the demand is there, it doesn't necessarily mean that they have to give the record away and not be paid for his efforts. And I think if more of them worked along those lines, everyone would be better off."

At the same time, however, Schwartz noted that, with the branches offering deals on records which they normally sell for $3.35 to their top dealers and racks, "it does make it a little bit difficult" for indpendents to keep their markup at a profitable level. "But when an independent distributor has hit product, the customers have to buy that product."

of the neighborhood mom and pop stores. They ignore them and don't want to service them," commented Martin. "A new store fifteen years ago would go to his independent and see his Columbia salesman, Warner Brothers salesman, etc. Today, a dealer goes to the branches and they say to him, 'We can't service you.' So they have to buy from a one-stop who invariably pushes the hits." Martin feels that this creates a shallow catalog in stores, and downgrades the quality of the dealer. Independents, he believes, concentrate on catalog because they are working for the manufacturer, whereas a one-stop is working only for himself.

Diversified Interests

Apex-Martin, founded in 1961, also has a one-stop, New Jersey One-Stop, and a rackjobbing operation, which Martin feels are important to supporting his distribution operation. If Apex-Martin were not diversified, "I'd have to make some major changes," said Martin. "I'd have to change the overhead, but it would still be profitable. I would have to cut back on sales and promotion people, which would work to the disadvantage of the labels. We'd be slower in shipping, taking orders and issuing returns and credits. That would be required in order to stay profitable and in business." Martin estimates that his diversified interests account for 20 to 30 percent of his total business. Distribution accounts for the remainder.

Market Penetration

Recently, there have been an unusually large number of hits on the labels distributed by Schwartz Bros. Within the past year, Schwartz has moved over 100,000 units each of the latest albums by the Commodores (Motown), the Brothers Johnson (A&M), Peter Frampton (A&M), Stevie Wonder (Motown) and Heart (Mushroom).

Schwartz pointed to Mushroom as an example of what independent distribution can do for a young, independent label. "By going their own way and having a phenomenal success with this particular item, "Dreamboat Annie," I believe they're five years ahead of where they would have been if they had gone through somebody else (a branch distributed manufacturer). And this is proof that a small label like Mushroom can get full market penetration through their independent distributors.

"I think there are many more acts and artists broken through independents than there are through the majors. Unfortunately, when an act becomes successful, the first thing it does is to leave the smaller company and go to a bigger one. That usually happens because the bigger company offers them a lot more money than the independent manufacturer can afford; but it sometimes marks the end of the success of the artist."

Independent's Advantages

Schwartz stated that indpendent distributors provide better market penetration for their lines than branches of major record companies do. One of the reasons for this, he said, is that "branch operations usually operate with a smaller sales staff than independent distributors do." He qualified his assertion by explaining that he considers regional promotion people from the independent manufacturers as part of his total sales and promotion staff.

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Hillside, New Jersey

AQUARIUS DISTRIBUTORS
East Hartford, Connecticut

ARC-JAY-KAY DISTRIBUTING CORP.
Detroit, Michigan

BIB DISTRIBUTORS
Charlotte, North Carolina

BIG STATE DISTRIBUTING CORP.
Dallas, Texas

BEST & GOLD
Buffalo, New York

CHIPS DISTRIBUTING
Philadelphia, Pennsylvania

HEILICHER BROS.
Atlanta, Georgia

HEILICHER BROS.
Houston, Texas

HEILICHER BROS.
Memphis, Tennessee

HEILICHER BROS.
Minneapolis, Minnesota

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THE JOS. M. ZAMOISKI COMPANY
Baltimore, Maryland

M.S. DISTRIBUTING COMPANY
Chicago, Illinois

M.S. DISTRIBUTING COMPANY
Clayton, Missouri

M.S. OF DENVER
Denver, Colorado

M.S. DISTRIBUTING COMPANY
San Francisco, California

MALVERNE DISTRIBUTORS
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STAN'S RECORD SERVICE
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David Bennett
Gerald Bowie
Al Bramy
Richard Brown
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Jerry Cohen
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Don Daily
Tony Dalesandro
Sam Diacosadas
Harvey Duck
Al Edmonson
Tom Ellison
Bill Emerson
Bill Emerson Jr.
Mark Esposito
Allan Exner
Jeff Fontz
Mike Gaffney
Tracy Garneau
George Genovese
Ed Gertler
Sam Ginsberg
Marvin Ginsberg
Phil Goldberg
Jim Grady
Joe Grippo
Gloria Haneca
Alta Hayes
Amos Heilicher
Ira Heilicher
Mike Hicks
Henry Hildebrand
Warren Hildebrand
Traff Hubert
John Hudson
Jerry Jacobs
Jan Jordan
Mitch Kamph
Sid Kayman
Tom Kennedy
Michael Kilmartin
Al Klayman
Sam Klayman
George Konert
Bob Krug
Walter Kurokawa
Manny Larriva
Bob La Valle
Lois Lawrence
Jack Lewerke
Ronnie Lewis
Stan Lewis
Harold Lipsius
Rich Lockwood
Harry Manoogian
Joe Martin
Sid Melvin
Jack Messler
Carl Mooradian
Jan Moore
George Mull
Charlie Myers
Ed Nielsen
Clay Pasternak
Eric Paulsen
Bob Perloff
Bob Perry
Barry Racoff
Igor Rad
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Ed Richter
Randy Riggins
Vince Romano
John Salstone
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Bernie Schwartz
Jim Schwartz
Joyce Shaw
Angela Singer
Leonard Singer
Jim Solmson
Ken Studer
Stan Sulman
Bill Swearingen
Sid Talmadge
Chris Tobey
Al Twanmo
Diana Vaughn
Rolf Voeglin
Kathy Walsh
Herb Weisman
Gene Wilcox
Jerry Winston

SO THANKS! (A LOT)

ATLANTA—Heilicher Bros. • BALTIMORE/WASHINGTON—Schwartz Bros. • BOSTON—Malverne of New England • CHARLOTTE—Mangold-Bertos Corp. • CHICAGO—M.S. Dist. • CINCINNATI—Supreme Record Dist. • CLEVELAND—Action Music Sales • DALLAS—Big State Dist. • DENVER—M.S. Dist. • DETROIT—AMI Dist., Inc. • EAST HARTFORD—Aquarius Dist. • HONOLULU—Nylen (Fantasy) Music Crafts (Prestige/Milestone) • HOUSTON—H. W. Daily Co. • LOS ANGELES—Record Merchandising • MADISON—T.M.D. Music Dist. • MEMPHIS—Heilicher Bros. • MIAMI—Heilicher Bros. • MINNEAPOLIS—Heilicher Bros. • NEWARK—Apex-Martin • NEW ORLEANS—All South • NEW YORK—Malverne Dist. Inc. • PHILADELPHIA—Universal Record Dist. Corp. • PHOENIX—Associated Dist. Inc. • ST LOUIS—Heilicher Bros. • SAN FRANCISCO—M.S. Dist. • SEATTLE—ABC Record & Tape • SHREVEPORT—Stan's Record Dist.

Fantasy Prestige Milestone

Tom Chapin
Life Is Like That
(F-9520)

Stanley Turrentine
The Man with the Sad Face
(F-9519)

The Blackbyrds
Unfinished Business
(F-9518)

Spiders Webb
I Don't Know What's on Your Mind
(F-9517)

Roger Glenn
Reachin'
(F-9516)

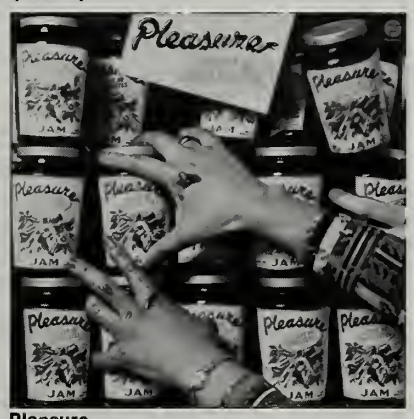
Byron Keith Daugherty
Let My Heart Be My Home
(F-9515)

Side Effect
What You Need
(F-9513)

Michael Dinner
Tom Thumb the Dreamer
(F-9512)

Country Joe McDonald
Love Is a Fire
(F-9511)

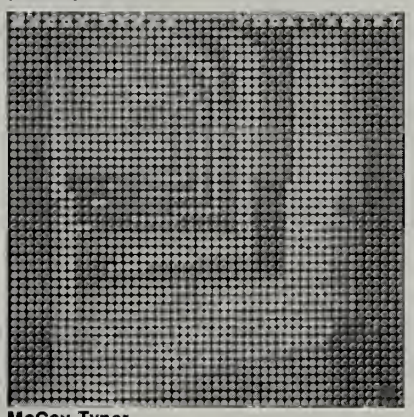
Bill Evans
Montreux III
(F-9510)



Pleasure
Accept No Substitutes
(F-9506)

David Bromberg
How Late'll Ya Play 'Til?
(F-79007)

Creedence Clearwater Revival
Chronicle
(CCR-2)



McCoy Tyner
Focal Point
(M-9072)

Joe Henderson
Black Narcissus
(M-9071)

Flora Purim
500 Miles High
(M-9070)

Opa
Goldenwings
(M-9069)

Johnny Hammond
Forever Taurus
(M-9068)

Gene Ammons/Sonny Stitt
Together Again for the Last Time
(P-10100)

Azar Lawrence
People Moving
(P-10099)

Fantasy Prestige Milestone

Kiss Dominates Cash Box LP Chart; 4 LPs In Top 40

When 1976 ends and music industry and journalistic pundits withdraw to determine which artist or artists most dramatically dominated the collective attention of audiences during the past 12 months, they will be hard-pressed to ignore the amazing feats accomplished by the bizarrely garbed, outrageously theatrical band called Kiss.

In addtion to receiving two certified gold album awards, for "Destroyer" and the recently released "Rock And Roll Over" and a certified platinum album award for "Destroyer," a single, "Beth" recently completed a three-week stay on the **Cash Box** Top 100 chart, peaking at #7.

Yet, that is only half the story.

Kiss presently has four albums on the **Cash Box** Top 200 Albums chart: "Rock And Roll Over" at #59 with a bullet after two weeks; "The Originals" at #122 after 14 weeks; "Destroyer" at #123 after 29 weeks; and "Alive" at #126 after 60 weeks. Considering that "The Originals" is a 3-LP repackage of the group's first three albums ("Kiss," "Hotter Than Hell" and "Dressed To Kill"), that means that the entire six album Kiss catalog is represented among the country's 200 bestselling albums. No other artist has more than two albums on that list.

'Peculiar Group'

"It's a peculiar group," remarked Bill Swearinger, LP and 45s buyer for the Heilicher division, "in that every time they release a new LP, it increases catalog sales, a fact that doesn't hold true with many other groups. This particular resurgence is due to the new LP coupled with "Beth."

The recipients of this late sales boom are "Alive," because of the group's incessant and notorious touring schedules and "Destroyer," from which "Beth" was culled. At Heilicher Bros./JL Marsh, "Destroyer" is currently the #14 selling album based on the weekly computer print-out that reflects sales within the various branches of the company. Sales have increased approximately 25% over the past two weeks. Similarly, "Alive" has registered higher sales during that time as the album has climed to #18. "Rock And Roll Over" has not yet appeared on the print-out because of its recent release, but Swearinger expects it to enter the list within the top five.

At ABC Record And Tape Sales, "Destroyer" and "Alive" are #14 and #15 respectively. For the former, that represents a 50% sales increase over the last week; for the latter the increase is 25%. Lieberman Enterprises' rack jobbing operation also reflected substantial sales movement in an examination of computerized inventory sheets. "Alive" is up 67% while "Destroyer" leaped a whopping 130% in sales.

Reaction

Major regional retailers and wholesalers have commented on the remarkable strength of the entire catalog. "With the exception of 'The Originals' (a limited edition package, according to Casablanca Records), they've all picked up, especially 'Destroyer,' commented a spokesman for Soul City in Los Angeles, one of the largest one-stops in the U.S. "We've experienced real good sell-off on the whole catalog," remarked Harry Akaki, singles buyer for Licorice Pizza. 'Dressed To Kill' and 'Destroyer' are selling over twice the amount they did a month ago."

"We sell collectively 50 pieces a week," added a spokesman for the Tape City chain in New Orleans. "Yes, concurred a buyer for Schwartz Bros., which operates the Harmony Hut stores in several eastern states, "the catalog just sells steady."

Henry Stone Discusses His History In The Indy Busn.

Henry Stone gave up direct management of his Tone distributorship in Miami, Fla. about three years ago to become totally involved in the multi-label manufacturing operation known as T.K. Productions. Optimistic about the future of independent distributors and manufacturers, Stone sees the independents' share of the market "picking up gradually as some of the labels are getting a little hot." Stone recalls, "Around 1940, when I first got into the record business, it was controlled by Victor, Decca and Columbia . . . and that was it. There was no creativity; it was a dead industry. That's when the independents first came in."

Stone feels that independent distribution has only barely begun recovering from the period in which many of the big manufacturers made the move to branch distribution. "As a distributor I was doing ten million dollars in business a year; it was cut to three million in no time. The whole record business was disrupted, and certain people couldn't take it." He maintained that while people were driven out of business at that time, the distributors who remain today are basically sound, and that claims by manufacturers that distributors can't make payments is "the old cop-out. The biggest problem for the distributor comes when the manufacturer gets completely cold. If a manufacturer loads a distributor up with $100,000 worth of dead merchandise, it's very difficult for him to pay. It's up to a smart manufacturer not to do that. If you get cold, and you start hyping and shipping, you're creating your own problems."

Stone recognizes the control that the majors have, "buying up all the acts with the super money," but he feels that the independent distributors can definitely reclaim a good share of the business, because "as the manufacturers get stronger, the distributors get stronger. Product is the key to this whole business. At this point, the majors control the major acts, and when the independents build an act, the majors come in and try to nail them. At the same time, a lot of good acts who went to the majors, and their lawyers and managers, are finding that the big companies have so many artists that they can't do what they have to do with them. People who've been around the majors, and ended up with just a few dollars and nothing else, now know where it's at.

"We're in a creative business, he stated. "That's the good thing about our business, because you can't stop creative people. If

continued on pg. 80

Joe Simone

Indy Distribs Are The 'Reality Of The Business'

"Independent distributors are the reality of the record business," remarked Joe Simone, owner of Progress Record Distributing in Cleveland. "We're a little beyond the hype because we have to pay our bills with real cash. I have to be a profit center; that says it all."

Progress opened its doors for business in 1971, at a time when several major manufacturers were forming branches. "At the point when Warners, Atlantic and Elektra put themselves together," explains Simone, "everyone thought things looked dim. They didn't look dim to me at that time, because I opened my own business at that point. Having started an independent distributorship at that time, I couldn't buy that assumption."

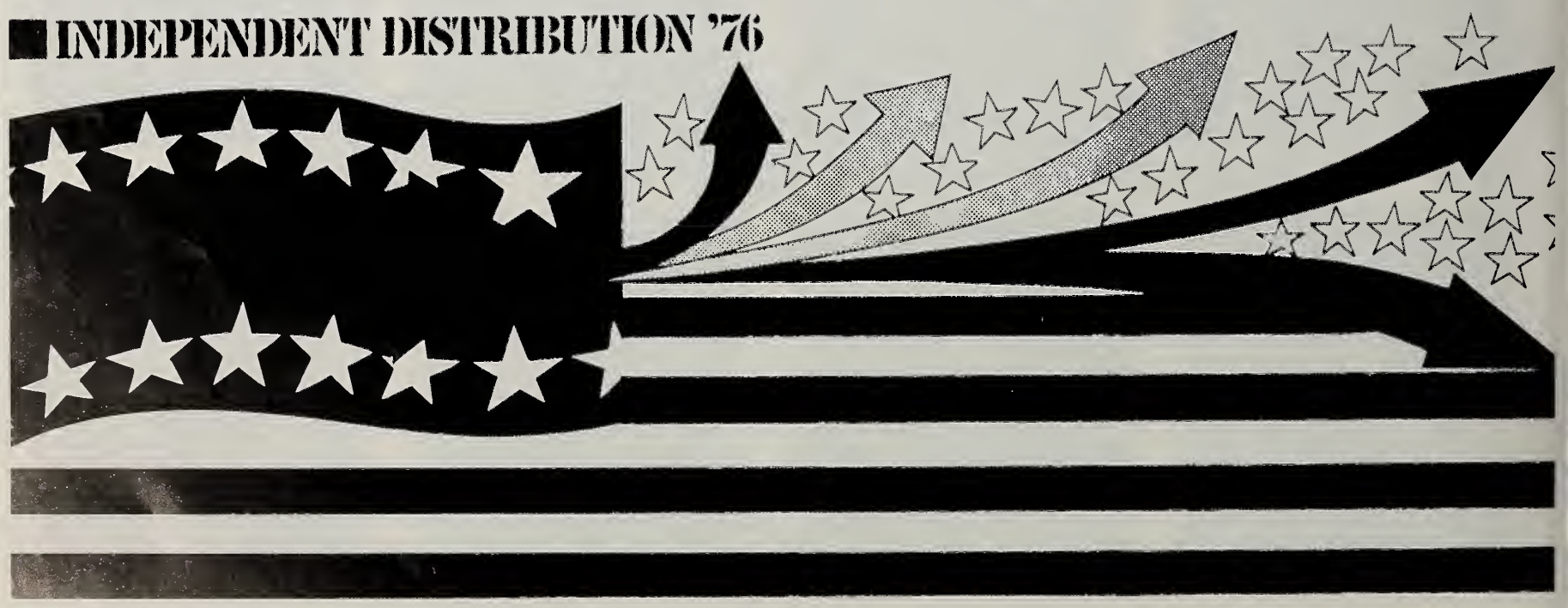
Simone feels that the independent, dispite his higher prices, has a number of advantages over the branches on the whole. "I think the major difference between an independent distributor and a branch is that an independent distributor has to make a profit. That's why it's difficult to compete against the branches, because they're not profit centers. They've got more to play with. They can say 'I'm not going to make money on the distribution because I can make it on the manufacturing.' They can charge a lower price, because they don't have to make a profit there. People have been quoted as saying that none of the branch operations have ever been financially sound, in terms of being money makers."

"I'd have more promotion men per label than the branches," continued Simone. "That's the main thrust of what it's all about, the creative end of it. If we weren't a creative entity in the market, we'd just be a receivable. Our ability to break product is the biggest commondity we have to offer our manufacturers, as opposed to volume. The customers appreciate my services, but when I'm a dime higher, that's a lot of appreciation."

Service Fights Transshipping

Simone feels transshipping is a problem, but one that he overcomes with service. "Most of the transshipping is done by one-stops, because a lot of the majors don't service smaller accounts. There is also another form of transshipping that goes on all the time, and that's swapping between one-stops. The big advantage a branch has is that he can put somebody on hold, and he can't get the records from anyone else at such a good price. But there isn't any transshipping that destroys me, because the customers I do business with respect the service that I render. They realize that whatever the price is, there's a value there. If I can't perform a service as valuable as the price I charge, they'll buy the record someplace else."

continued on pg. 80



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Artists On Independently Distributed Labels Who Appeared On The Cash Box Pop Singles Charts — 1976

Pop Singles Chart

Artist	Label
Jonathan Cain	October
Jim Croce	Lifesong
Trammps	Buddah
George McCrae	TK
Tyrone Davis	Dakar
BT Express	Roadshow
Peter Skellern	Private Stock
Dan Hill	20th Century
Cat Stevens	A&M
Band of the Black Watch	PS
John Miles	London
Carole King	Ode
Maxine Nightingale	United Artists
Melissa Manchester	Arista
Stampeders	Quality
Eddie Kendricks	Tamla
Styx	A&M
Barry Manilow	Arista
Bay City Rollers	Arista
David Ruffin	Motown
KC & The Sunshine Band	TK
Electric Light Orchestra	United Artists
Miracles	Tamla
Kiss	Casablanca
Hamilton, Joe Frank & Reynolds	Playboy
Paul Anka	United Artists
Donna Summer	Oasis
Jigsaw	Chelsea
Nazareth	A&M
Frankie Valli	Private Stock
Eric Carmen	Arista
Gladys Knight & The Pips	Buddah
Purple Reign	Private Stock
Barry White	20th Century
Commodores	Motown
Robert Palmer	Island
Larry Santos	Casablanca
Charlie Daniels Band	Kama Sutra
Head East	A&M
Carpenters	A&M
Peter Frampton	A&M
Shad O'Shea	Private Stock
Oliver Sain	Abet
Gaylord & Holiday	Prodigal
Henry Gross	Lifesong
Dorothy Moore	Malaco
Blackbyrds	Fantasy
Bob Crewe Generation	20th Century
Diana Ross	Motown
Andrea True Connection	Buddah
David Ruffin	Motown
Brass Construction	United Artists
South Shore Commission	Wand
Al Wilson	Playboy
Bobby Womack	United Artists
Richard Cocciante	20th Century
Donny Gerrard	Greedy
Marvin Gaye	Tamla
Starbuck	Private Stock
Paul Davis	Bang
Captain & Tennille	A&M
Cyndi Grecco	Private Stock
Heart	Mushroom
Melissa Manchester	Arista
Brotherhood of Man	Pye
Jimmy Dean	Casino
Parliament	Casablanca
Steve Wightman	Farr
Fools Gold	Morning Sky
Gallagher & Lyle	A&M
Walter Murphy & The Big Apple Band	Private Stock
Yvonne Fair	Motown
John Miles	London
Arthur Alexander	Buddah
Carpenters	A&M
Cheech & Chong	Ode
Supremes	Motown
Special Delivery	Mainstream
Wayne Newton	Chelsea
Terry Jacks	Private Stock
Tubes	A&M
Lee Oskar	United Artists
Shirley & Squirrely	GRT
Silver	Arista
Bob Marley & The Wailers	Island
Red Sovine	Starday
War	United Artists
Henry Gross	Lifesong
Disco Tex and the Sex-O-Lettes	Chelsea
OZO	DJM
Tarney & Spencer	Private Stock
Real Thing	United Artists
Alan Parsons Project	20th Century
Van McCoy	H&L
Dorothy Moore	Malaco
Brothers Johnson	A&M
Barry Man	Arista

continued on pg. 54

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CASH BOX TOP 100 SINGLES

October 30, 1976

PROGRESS IS WHEN EVERYONE PUSHES IN THE SAME DIRECTION

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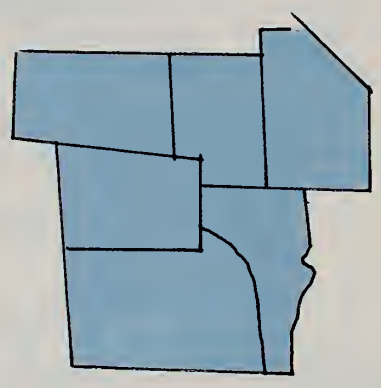

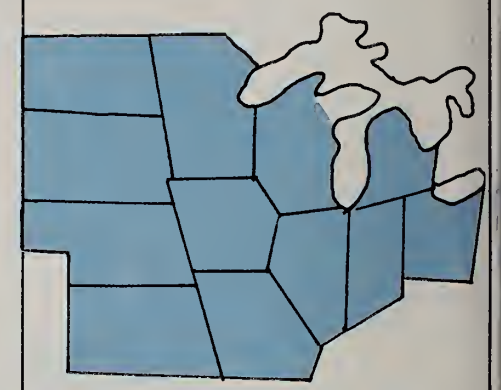

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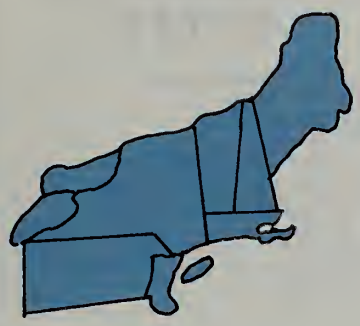

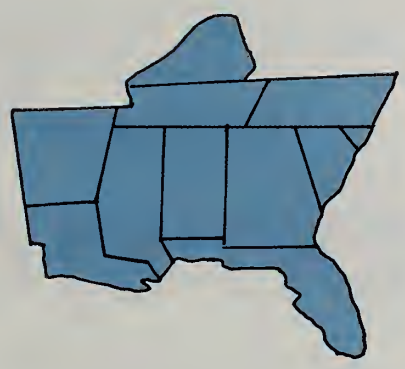

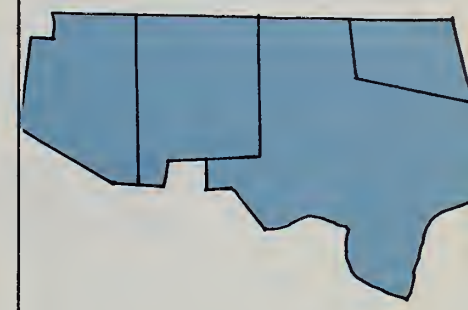

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(cont. from page 41)

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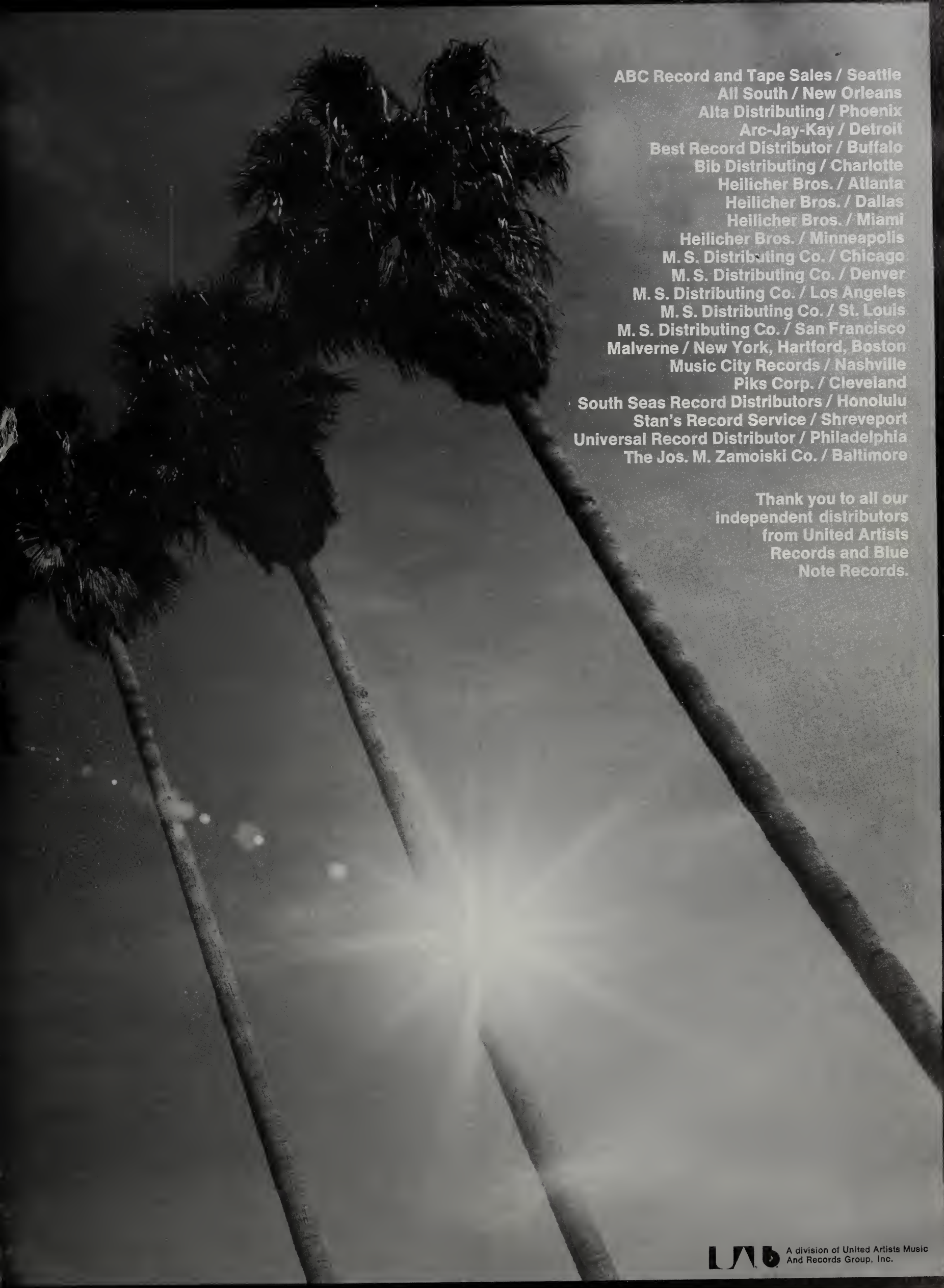

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(cont. on page 52)

HANDLEMAN COMPANY

INTER-OFFICE MEMORANDUM

DATE: Sept. 10, 1976

FROM: JOHN S. KAPLAN
Executive Vice President

RE: INDEPENDENT DISTRIBUTION

TO: TOM SCHLESINGER
General Manager
Arc Jay Kay Distributing

This is to reaffirm the points discussed at a recent Handleman Company corporate meeting.

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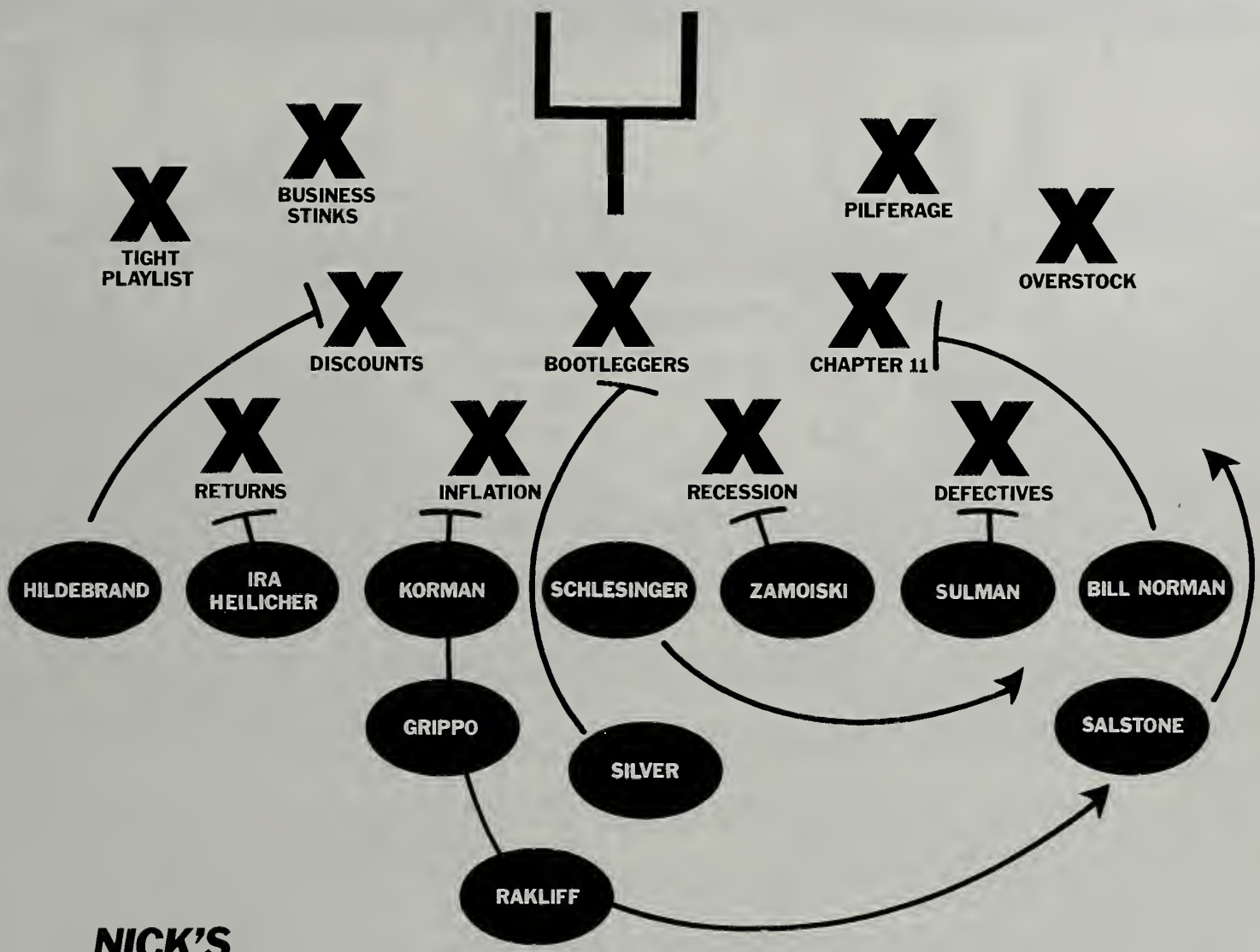
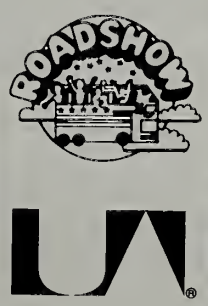


NICK'S PREDICTION: ***Independents*** **will win by a** ***touchdown.***

REASON:

★ **The quick release of *Mark Radice* L.P. *"Ain't Nothin' But A Party"* UALA-629-G, Single *"The Answer is You"* UAX-W897-Y**

★ **The completed pass to *"Enchantment"* L.P. UALA-682-G, Single *"Gloria"* UAX-W912-Y**



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Pop Singles Chart Artists fr 36

Rick Springfield	Chelsea
Flash Cadillac	Private Stock
Norman Connors	Buddah
Sweeny Todd	London
Gino Vannelli	A&M
ZZ Top	London
David Dundas	Chrysalis
Ginger	Janus
Jim Capaldi	Island
Love Unlimited Orchestra	20th Century
Gallagher & Lyle	A&M
Salsoul Orchestra	Salsoul
Brick	Bang
Batdorf & Rodney	Arista
Kool & The Gang	DeLite
Prelude	Pye
Justin Haywood & John Lodge	Threshold
Ritchie Family	20th Century
Gino Cunico	Arista
Carol Chase	Janus
Crown Heights Affair	DeLite
Stylistics	Avco
Hudson Brothers	Arista
Jermaine Jackson	Motown
Styx	A&M
Kenny Nolan	20th Century
Terry Cashman	Lifesong

Pop Album Chart Artists

Artist	Label
The Chieftains	Island
Brubeck & Desmond	Horizon
McCoy Tyner	Milestone
Bohannon	Dakar
Rusty Weir	20th Century
Captain & Tennille	A&M
Ozark Mountain Daredevils	A&M
Creedence Clearwater	Fantasy
Ray Stevens	Barnaby
Frankie Avalon	DeLite
Peter Frampton	A&M
Mandrill	United Artists
Brass Construction	United Artists
Parliament	Casablanca
Danny Kirwan	Amherst
Supremes	Motown
Van McCoy	H&L
Joe Cocker	A&M
Dorothy Moore	Malaco
Ronnie Laws	Blue Note
Monty Python	Arista
Gram Parsons/Flying Burrito Bros.	A&M
Maxine Nightingale	United Artists

(cont. on page 56)

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Arc-Jay-Kay: A Conduit For The Handleman Operation

The Arc-Jay-Kay Distributing Co. opened for business in Detroit in 1946 as the Jay-Kay-Kay Distributing Co. in 1962. It was acquired by the Handleman Company, the second largest rack jobber in the U.S. Last year Handleman had sales in excess of $125 million.

Arc-Jay-Kay still carries on a substantial business in the Detroit market. In addition, it now also serves as "the conduit into the Handleman racks nationally," according to Tom Schlesinger, general manager of Arc-Jay-Kay. "Thus, for example, if Casablanca wanted to move a Kiss album into the K mart stores in Seattle, they'd work through us. And conversely, if a Woolworth store in Miami needed a Barry Manilow record on Arista, the order would be placed through us.

"Due to that factor (the connection with Handleman), we are very, very important (in the distribution business). We recently handled one order for Casablanca of 100,000 copies of Kiss. That's the biggest order they've ever taken in one shot. I'll be ordering 50,000 ELO units this month from UA for a special promotion. So we have a tremendous ordering power.

"We have a lot of pride in the fact that we're good independent distributors. We work very hard at it, and we have a professional sales and promotion staff for our local activities. We also have that extra advantage of being able to give the labels that we represent tremendous volume on backup."

Independents Resurge

Although Arc-Jay-Kay handles many more lines than the average independent distributor, Schlesinger felt that his company still gives small manufacturers a better chance to move their product than they would have if they signed a deal with a major label. "A small guy is really buried at the major. At least at the independent he's going to get a chance to see the light of day. He's going to be a relatively bigger fish in a smaller pond instead of getting lost among the majors."

For similar reasons, Schlesinger said, certain labels which were formerly distributed through the majors' branches have elected to work with independent distributors. "Obviously, they're not getting the tender, loving care and customized distribution that they want (from the branches). Every day you read about some company that's breaking away from the branch."

In Schlesinger's opinion, the pendulum of fashion in the record industry is swinging back toward independent distribution. "An independent distributor performs best when he's hungry," he explained. "Probably (the formation of branches at the) WEA (companies) was the best thing that ever happened in that respect, because it made the independent distributor get hungry again. He performs best when he's hungry, like a hungry tiger hunts better, as opposed to a full one who just lays over. In that respect, the independents who survived the last few years have performed very well."

Realistic Motivation

There are several factors, Schlesinger stated, which enable independent distributors to function more effectively than branches do. Foremost among these is motivation. "They're more realistically motivated (than the branches) because the independent distributor is dealing with his own survival and real dollars, whereas a branch is sometimes motivated internally: the (sales) figures can be adjusted.

"Secondly, the people who do independent distribution are very aggressive and creative. When the WEA thing happened, some of the positions held by independents were eroded. It was a challenge to their pride, and independents are strongly motivated by pride. The distributors who saw what was happening and picked up the pieces — the survivors — had to be very professional and very aggressive."

Transshippers Hurt Industry

One of the biggest problems of independent distribution today, Schlesinger emphasized, is the widespread practice of transshipping. From his viewpoint, transshipping hurts one-stops and thus disrupts the traditional marketing pattern of the record business. "One-stops traditionally have been businesses of great strength in our industry. They help manufacturers and distributors by getting records into areas of the marketplace where we can't go. And if the manufacturer allows the transshipping one-stop (or distributor) to throw prices around, what happens is they're offering goods at the same price to the one-stop's customer that they're offering to him. So that's putting the one-stop in a corner. If he goes, it hurts the traditional marketing patterns of the business, of distributor to rack jobber to one-stop to retailer.

"There's plenty that the record companies could do about it. They could stop it with a letter. One company I know of did just that. They said in effect (to the transshippers), "If we find out you're doing it, you're not going to be our distributor."

Since it is part of a diversified company, Arc-Jay-Kay can no longer be classified as a "pure" independent distributor. While Schlesinger refused to comment on either Arc-Jay-Kay's gross markup or its profit margin, he agreed that it would be "a tough go" today to make a decent profit as a "pure" independent.

In addition to the rising cost of product and rising overhead costs, a major financial pressure on independent distributors, Schlesinger said, is "price pressure at list. This is the only industry in the world that gives away our creme-de-la-creme product. It costs more money to walk into a record store and buy a catalog item by a name artist than it does to buy his newest album. Thus there's a constant pressure on distributors as the (retail) price goes down. A $6.98 list record should be sold at $5.98 to stabilize the dollar price."

Need For Independents

Schlesinger didn't believe that either Motown or A&M, two of the biggest independent manufacturers, has plans to open up branches nationally. But even if that were to happen, Schlesinger pointed out, the independent distributors who handle these lines would quickly bounce back, just as they did after the WEA pullout.

"There's always a constant flux of material from independent record labels, and they need someone to help guide them through the tunnel to see the light of day at the other end. Whatever crises arrive, there will always be an independent distributor."

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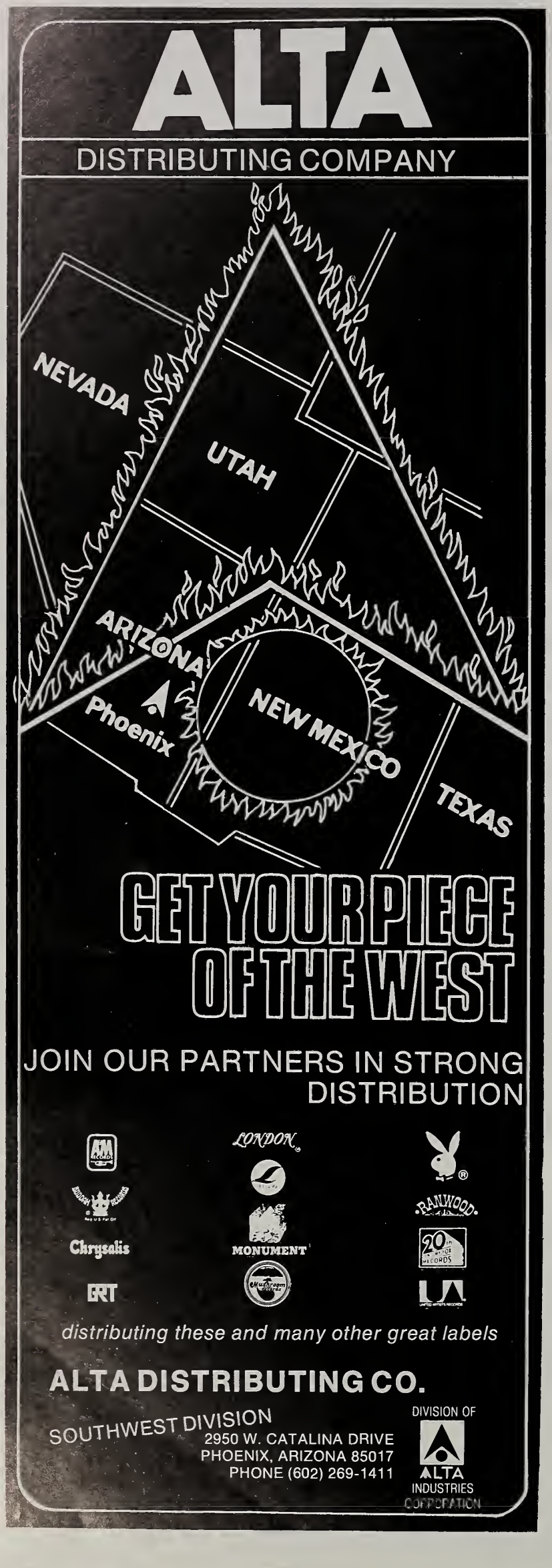

Pop Album Chart Artists *fr 54*

Loudon Wainwright	Arista
Natural Gas	Private Stock
David Ruffin	Motown
Muscle Shoals Horns	Bang
Andrea True Connection	Buddah
Cheech & Chong	Ode
Bob James	CTI
Pleasure	Fantasy
Carpenters	A&M
Grateful Dead	Grateful Dead
Starbuck	Private Stock
Joan Baez	A&M
Barry White	20th Century
Henry Gross	Lifesong
Jerry Garcia	Round
David Courtney	United Artists
John Tropea	Marlin
Junior Walker & The All Stars	Soul
Melissa Manchester	Arista
Chick Corea	Polydor
Brecker Brothers Band	Arista
Gaylord & Holiday	Prodigal
Diana Ross	Motown
Smokey Robinson	Tamla
Brothers Johnson	A&M
Head East	A&M
Band of the Black Watch	Private Stock
Al Green	Hi
Kingfish	Round
War	United Artists
Hamilton, Joe Frank & Reynolds	Playboy
Savoy Brown	London
Nazareth	A&M
Ray Stevens	Barnaby
Love Unlimited Orchestra	20th Century
Angel	Casablanca
Bobby Womack	United Artists
Prelude	Pye
Dan Hill	20th Century
Charlie Daniels Band	Kama Sutra
Quincy Jones	A&M
Carole King	Ode
Kayak	Janus
Hank Crawford	Kudu
Flora Purim	Milestone

(cont. on page 58)

Being 'On The Streets' Key For L.A.'s Record Merchandising Operation

LOS ANGELES — The trend of the last decade which saw major manufacturers deserting independent distributors in favor of branches, has, in the past few years, decidedly reversed itself, according to Jack Lewerke, executive vice-president for Los Angeles' Record Merchandising.

"It's very hard for the manufacturers to make money as distributors anywhere," Lewerke said. "The people in independent distribution are well-trained and there just aren't enough of them to go around."

Distributing to the entire west coast, Record Merchandising is one of the five largest independent distributors in the United States. The company owns one-stops for tape distribution, seven record stores and branch offices in San Francisco and San Diego. Distribution makes up 40 percent of its business.

"One of the reasons independents like us are so successful," explained Lewerke, "is that we're out in the streets more often than the branches are. We can feel instant action and get to see our accounts more often."

Advantages

The advantage a branch may have over an independent, according to Lewerke, is its ability to control the market. One distributor may have as may as 30 outlets. "Our advantage over a branch," Lewerke said, "is that all of the jobs we do are done in one place; all the promotion in all the mediums. Everyone in our organization is aware of everything that's occurring at all times. This gives us greater mobility."

Lewerke strongly feels that the major independent distributors should not be saddled with the reputation of not paying their bills regularly or promptly, as it's more often than not the smaller independent who has the trouble, for various reasons.

In addition, he sees no threat from the distributors who have expanded their territories, as Record Merchandising is located in one of the major markets. Perhaps Lewerke's only concern for the moment is the large part freight and shipping play in total costs of merchandise: "It's not so much getting the product from manufacturer to the store that's costly, it's sending the returns back to the manufacturer, who is usually located many miles away. It's the shipping of returned records, back and forth, that gets expensive."

With at least one or two major independent distributors in each major market, Lewerke feels the good image his profession has garnered over the past few years will continue well into the future.

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California Records: Catalog Specialty Items Are Largely Overlooked

LOS ANGELES — While large branch distributors are busy with just keeping "the hits serviced, smaller independent distributors can handle "the hits" as well as provide a complete penetration of their respective markets with catalog because that's really the business that helps them make their livings, according to George Hocutt, vice president and general manager of Los Angeles based California Records Distributors.

"You can't get the time of day from some of the larger distributors. There are literally hundreds of small independents who are doing a large volume. They are putting into the pipelines of the recording industry important desirable product. Smaller independent distributors work well and can spend the time with folk, bluegrass and jazz lines where a branch distributor cannot devote as much time to those specialties."

Hocutt points out that the specialty product is a "largely overlooked business because of the excitement of name artists." He quotes sales figures of 100 pieces a month on a soundtrack of a movie that plays up and down west coast theatres. "It's called 'Honk' and it's just one example of the individual type of merchandise I move each month," Hocutt said.

Freight Costs

Although Hocutt cites the freight cost to him as the largest expense item aside from payroll, he does note that some of those costs are defrayed by the manufacturer. Hocutt estimated that 75 percent of the labels he distributes pick up close to 50 percent of his freight costs. "It's the major factor to a distributor today. It affects our business tremendously."

A success factor for some independent distributors is certainly a result of the diversification of their businesses to include retail outlets or one-stops. "This is simply not my case though," argues Hocutt. "I am a 100 percent independent distributor and I feel that I have to be doing my job 100 percent before I even begin to think about diversifying my business. I have been profitable as an independent distributor doing my job to the best of my capabilities and I feel that's where it's at today in business."

Hocutt views the payment problem in independent distribution as one that has traditionally existed. "We're dealing in a business of honest people trying to pay their bills. This business has traditionally been under-capitalized, we're always expanding and yet we never seem to have enough money to catch up. Collections are a big problem for the independent distributor but that's the way it has always been."

Hocutt says branch distribution has its advantages to some degree though, because "branch managers don't have to face payroll day. They've got more logistic support in terms of materials being put together by their home office — materials like sales tools and display pieces. But independents can usually react to a hit in a market quicker because they can drop everything they want to and do what they want to. Branches can't always do that."

Independent distribution is attractive to labels because of the caliber of management they're able to get the in-depth knowledge of markets by men who, for the most part, grew up there, Hocutt added. "The independents have grown in financial success and strength, and that's why they are more attractive than ever today."

Pop Album Chart Artists fr 56

Kool And The Gang	DeLite
Robin Trower	Chrysalis
KC & The Sunshine Band	TK
Barry Manilow	Arista
Cat Stevens	A&M
Bay City Rollers	Arista
Kiss	Casablanca
Donna Summer	Oasis
ELO	United Artists
Commodores	Motown
The Four Seasons	Private Stock
The Miracles	Tamla
David Ruffin	Motown
Paul Anka	United Artists
Gladys Knight & The Pips	Buddah
Donald Byrd	Blue Note
Eric Carmen	Arista
Supertramp	A&M
ZZ Top	London
Jim Croce	Lifesong
Patti Smith	Arista
Ronnie Laws	Blue Note
Chuck Mangione	A&M
Frankie Valli	Private Stock
The Stylistics	Avco
Jigsaw	Chelsea
Dickie Goodman	Cash
Crown Heights Affair	DeLite
Tom Scott	Ode
Country Joe McDonald	Fantasy
Toots And The Maytals	Island
Robert Palmer	Island
Rita Coolidge	A&M
Sparks	Island
Bobbi Humphrey	Blue Note
Stanley Turrentine	Fantasy
Bob Marley & The Wailers	Island
Pete Wingfield	Island
Gil Scott-Heron & Brian Jackson	Arista
Styx	A&M
Lee Oskar	United Artists
Third World	Island
Marvin Gaye	Tamla
Temptations	Gordy
Outlaws	Arista
Nils Lofgren	A&M
Heart	Mushroom
Fools Gold	Morning Sky
Pablo Cruise	A&M
Melba Moore	Buddah
Hoyt Axton	A&M
Michael Pinder	Threshold
Slik	Arista
John Miles	London
Camel	Janus
Rick Wakeman	A&M
The Tubes	A&M
Norman Connors	Buddah
Alan Parsons Project	20th Century

(cont. on page 66)

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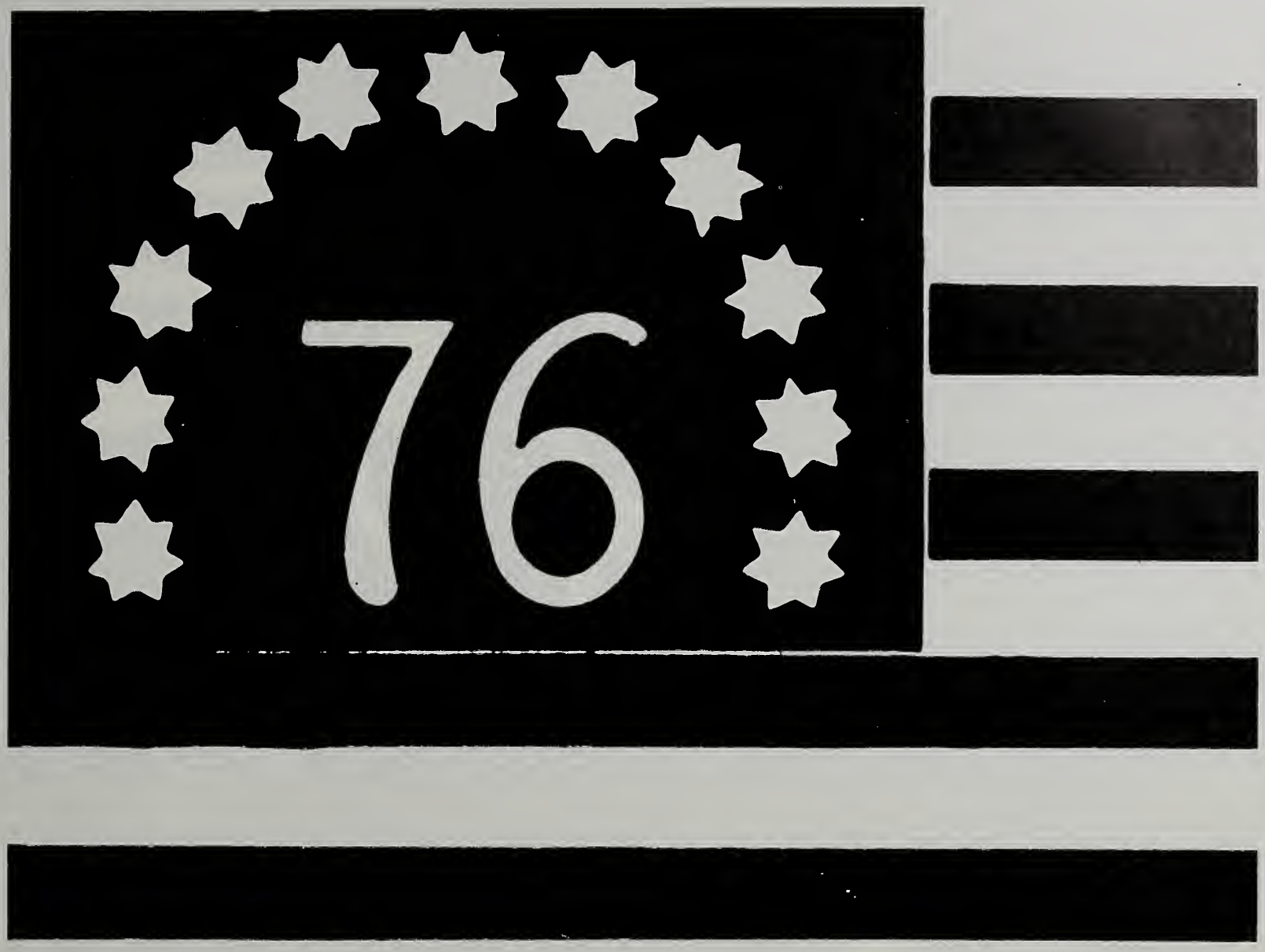

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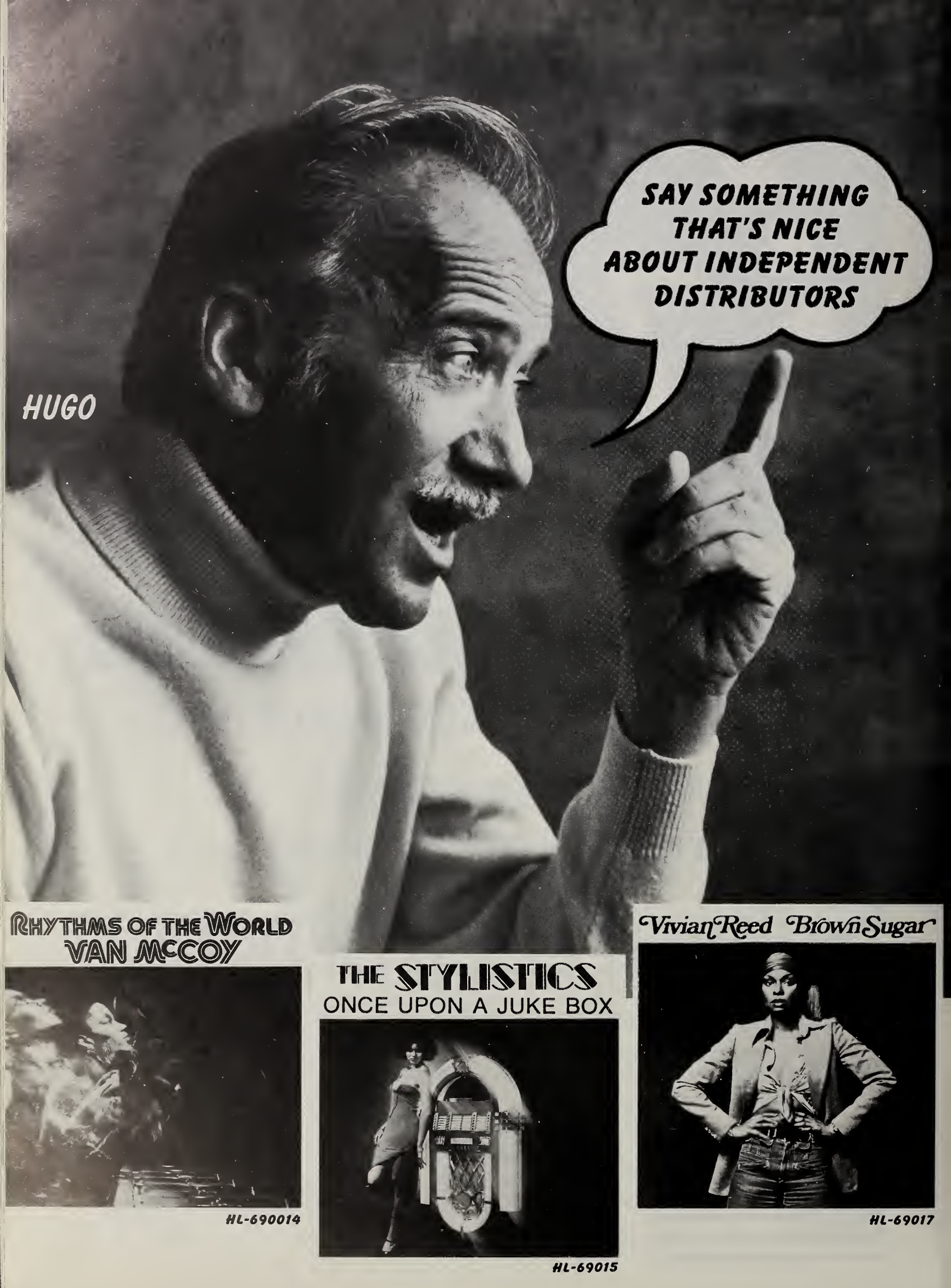
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HL-69015
Vivian Reed Brown Sugar
HL-69017

THE HUSTLE · PARTY · LOVE IS THE ANSWER

THE HUSTLE

SOUL CHA CHA · CHANGE WITH THE TIMES

AND BEST OF

DISCO BABY · THEME FROM STAR TREK

VAN McCOY

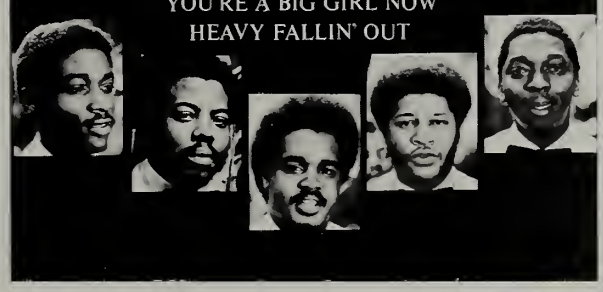
HEY GIRL, COME AND GET IT · THE DISCO KID

HL-69016

The Best of

The Stylistics

BETCHA BY GOLLY, WOW
BREAK UP TO MAKE UP
YOU MAKE ME FEEL BRAND NEW
I'M STONE IN LOVE WITH YOU
YOU ARE EVERYTHING / ROCKIN' ROLL BABY
LET'S PUT IT ALL TOGETHER
PEOPLE MAKE THE WORLD GO ROUND
YOU'RE A BIG GIRL NOW
HEAVY FALLIN' OUT



HL-69005

AT'SA VERY NICE!

H&L RECORDS

INDEPENDENT DISTRIBUTION '76

Tone Distributors

For Linda Stone, manager of Tone Distributors, Inc. based in Hialeah, Fla., the creative element in promoting and selling records is one of the primary reasons for her operation's success.

A distributor for 21 years, Stone believes it is up to distributors "to transfer their excitement about a record to the radio stations and to their regions generally."

Stone is confident that distributorships can break acts. "By originating a total merchandising effort, supplying one-stops and dealers with advertising aids, and concentrating our efforts effectively, we can significantly help to break acts," she explained.

Stone sees no outstanding problems for her operation, with the exception of the ever-present challenge of convincing radio stations on airplay and competing with other, sometimes larger, distributing operations within the same area.

In addition to the creative aspect of distributing, Stone sees the motivational and aggressive element, as do many other distributors, being the primary advantage to independent distribution.

"We have young people in our organization who want to make reputations for themselves," she said. "As an independent, you have to hustle, and you have to want to do it."

Stone doesn't see a trend on the part of the major record companies establishing branch operations. She says the recent moves by some of the majors who have recently set up branches as "isolated cases where necessity may have forced them to set up a branch in an area in order to sell records."

Stone sees diversification as one way to make an operation succeed, but more emphatically she said the need to "know the territory and have a thoroughly *controlled* smooth-running operation, no matter how purely distributor-oriented or diversified the operation might be" was the real key.

Presently she sees freight costs getting "incredibly high," but not insurmountable. As for transshipping, she said Tone doesn't have much of a need for it.

"If a distributor is taking care of its area properly, it shouldn't have a need for transshipping, let alone have the time to be doing it."

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Aquarius Dist.

"The overall cost of business dictates what you can do," said Marvin Ginsburg, president and general manager of Aquarius Distributors of New England, "and the only way to compensate for cost is to have enough volume. That is the reason for multi-line distributors being profitable and remaining in business.

"Any given line can be hot part of the year," explained Ginsburg, "and cold when they don't have any hit product. But with an independent distributor such as ourselves, if one label is cold, others are usually enjoying hits and keeping the distributor functioning. He's not totally dependent on any one. And he always has something the customer needs, so he'll always pay his bill."

New Distributor, New Approaches

Aquarius is a relatively new distributor, opening its doors on August 10, 1975. Part of the approach taken by this distributor has been to find more efficient ways of servicing accounts. "Poor fills may be a problem in the rest of the industry," explained Ginsburg, "but that's why we're here. We give 90% to 100% fills on the average order because we have made the investment in a computerized data processing service to give us weekly inventory reports on all our labels. All a distributor has to do is computerize and keep on top of his inventory and he'll be able to give the same fills. That's the secret of our success with orders."

Aquarius has also computed the minimum market share needed to support its operation, which is about "seven to eight percent of a label's output," according to Ginsburg. "I think that a distributor in a smaller market than five percent is a distributor that's going out of business. We account for about eight percent of our manufacturers' sales. Eight percent is not Chicago or New York, but it's a lot bigger than other markets. I find eight percent adequate to make money."

"I think our image is underrated," said Ginsburg of his fellow independents. "I think we have an excellent image if the person making the appraisal has the facts."

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Tara

Tara Records & Tapes Distributing Co., Inc. is an 18-month-old operation based in Atlanta, Ga. that is getting short-shrift because of its relative newness.

Gwen Kesler, the company's president, has 25 years in the business and she's confident that with her experience and a staff to help, a good position in her region can be maintained.

"We carry some of the smaller lines, some of the gospel lines," she said recently, "and we have 30 people here who are establishing a good identity for us."

She, like many others, sees the need and place for independent distributorships. In fact, she doesn't see a trend as far as the rise of branch distributorships is concerned. "I think the trend is going back the other way," she said. With such labels as Chrysalis and Monument breaking away from parent companies and going to independent distributorships, she sees the role of independents looming larger and larger.

"We are a growing company and it's too early to give many definite answers about our business yet relative to the whole of the industry," she said, "but we feel that we can, in our area, give the same market penetration that a branch distributor can."

Tara is a somewhat diversified operation, doing some one-stopping, but it is also one that has found it possible to be profitable through its basic identity as an independent distributing operation.

"Our one-stop operation is doing very well," Kesler said. "We can have the problems of strikes affecting us like others do, and occasional thievery, but overall it's all going well."

Kesler says that in her service area of Georgia and Alabama, Tara has a "big part of the business," much of it to what she termed the 'mom and pop' operations.

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Zamoiski

Serving Washington, Maryland, Virginia and West Virginia, the Jos. M. Zamoiski Co. is yet another independent distributorship which is highly committed to what one of its top executives called "an aggressive stance" within its market.

"Aggressive salesmanship and promotion is the key to the whole thing," said Irv Comprecht, a senior vice president with the firm. "The independents have to sell themselves and sell their product — it's that simple."

That basic attitude has no doubt contributed to Zamoiski becoming a very large Maryland distributing and rack job operation.

Comprecht, when asked to compare branch versus independent distribution and whether he thought branch distributorship was a growing trend, said he didn't think it was a real trend. "None of the majors are opening a branch in my area," he said, "so I don't see that kind of thing."

He also believed that the independents' close view of a region in many cases proved to be an advantage over the branches, which he said may not have the degree of contacts in an area that the independent might enjoy.

Comprecht didn't think the trend of fewer distributors covering more territory was a problem for him, and acknowledged that the more territory a single distributor can service, the better an operation can become, providing it controls its particular market situation.

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Krupp

The major problem facing 30-year-old Krupp Distributing in El Paso, Texas, is the never-ending escalation of shipping costs inherent in the company's isolated locale.

"Our closest competitors are either 600 miles away in Dallas, 400 miles in Phoenix, or 250 miles away in Albuquerque," company president Guillermo Rivera explained. "So while we can give our local people nearly exclusive, superior service, we can also expect to pay eight to 10 percent higher for our product due to freight charges."

Krupp is not in direct competition with other distributors, according to Rivera, as the company personally covers its territory, ranging from west Texas to eastern Arizona, encompassing all of New Mexico and stretching southward into Mexico. Other distributors work the area, Rivera explained, but only by phone.

"Our main obligation is to our customer," said Rivera. "If I don't have a product for my retailer, he'll call somebody who does. And likewise, if another retailer cannot get a product from his distributor, he'll call me. Transshipping is automatic in this area. Because of this we can keep the customer happy with the type of service that is not available from the branch distributors."

Krupp is a diversified distributor with 50% of its business one-stops, 30% distribution and the remaining 20% in rack sales. "I don't know if it's possible to be a purely independent distributor without diversification, but I do know that we're supporting a bunch of families in this area."

Rivera sees the pendulum swinging back towards the independent distributor in the not-so-distant future despite the consistent underselling by branches. "We, the independent distributors, can do as good a job, if not better, than the branches because we offer the advantage of personalized service."

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All South

The major problem facing New Orleans' All South Distributing is the current influx of national one-stops and their ability to consistly undersell, according to company owner Henry Hildebrand.

"The one-stops have three distinct advantages," Hildebrand said. "First, they can buy product cheaper from the major manufacturers because of large purchases; secondly, they don't have to pay for such luxuries as promotion and advertising; and thirdly, they can sell product to the retailers at lower prices by not taking any returns. It's in this last area that my company can really get burned because where the branches will have only one salesman sitting by his telephone waiting for a call, we'll have five making personal contacts with our clients. We can also offer our clients a wider variety of labels."

Stating that it is very difficult in today's market to be solely an independent distributor due to the upswing in one-stops, Hildebrand said All South is composed of 60% distribution, 20% one-stops and 20% rack sales.

Talk from manufacturers that independent distributors don't regularly or promptly pay their bills is completely erroneous, according to Hildebrand: "The only manufacturer we don't pay regularly is the small, marginal one. We have to protect ourselves against him going out of business."

All South's territory includes all of Louisiana, the southern half of Mississippi and Alabama's coastal region. Hildebrand does not anticipate company expansion as it's presently 350 miles in one direction.

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Supreme

"It's very difficult in today's market to be a purely independent distributor," explained Al Klayman, sales manager for Supreme Distributing in Cincinnati, Ohio. "The key to success for distributors like us is control of the marketplace. Our major problem, however, is that we are surrounded by land and thus surrounded by our competition."

The image of independent distributors is a good one, according to Klayman, as he said he would match a good independent against a good branch anytime:

"There is nothing a branch can do, with the enviable exception of cutting off an account, that an independent can't do as well. The independents have all the best brains in the business in every marketplace. We also have flexibility."

Two major problems facing Supreme, according to Klayman, is the trend toward a fewer number of distributors covering more territory and the skyrocketing costs of freight and shipping.

"It's a sad and a bad situation," commented Klayman about the fewer number of distributors. "It all started when A&M picked out its 18-20 fair-haired boys and shifted all its distribution to them.

I would rather see 30-40 good distributors doing the job than 18-20 simply because they could do a better job."

Klayman complained that the large shipping plants could "care less" about their rates, adding "that's what's killing the profit margin." He stressed the need for a better way of handling the smaller shipments, perhaps an automatic shipping rate.

Klayman estimated that costs for his records will vary from $2.97 to $3.03, plus freight charges. "Lately we've been getting some extra free goods," he said, "but we've had to pass the discounts on to our accounts to keep them happy.

In operation for over 30 years, Supreme's servicing territory includes a tri-state distribution pattern involving one-half of Ohio, Kentucky and Indiana.

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Universal

"More deals are offered at independent distributorships than at the branches," said Len Rakliff, general manager of Universal Record Distributors in Philadelphia. "We give our customers a better price, which means better profits for them. I think we're very kind to our dealers and customers." Universal has serviced accounts in eastern

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Pennsylvania, Delaware and southern New Jersey since July 15, 1956.

"I think it's gotten down to the point where we also have to do more for the manufacturers," commented Rakliff. "We have to do as good as a WEA, if not better. There are things we have that some of the majors don't, such as marketing men who see that in-store and window displays are secured. Now the majors are looking at the people we have and thinking they should do some of these things too. When the branches started, the people that they hired were working for independent distributors. We've been the training ground for a lot of people."

Rakliff also feels independents offer manufacturers "different ideas coming up at each distributorship. There's more of a product flow from Columbia, but with independents there's more of an opportunity for individualism. Creative things can happen better from an individual market than a network."

Pure Distributor

Pure distribution has been "sufficient," Rakliff said, to maintain Universal's operation for the past twenty years, "if you keep your costs down and volume up." By concentrating solely on distribution, Universal can offer its customers "combined advertising from a number of different manufacturers, combined shipping and overnight service."

"I think the good distributors have remained, and the ones that weren't good are no longer here. As long as we all perform the proper functions of a distributor, we'll be here. The future looks good, as far as I see. Buying has gone up, service is better, and the only real problems we face are the everyday ones of getting records played and into the stores."

• • •

Chips

"I think the image of the independent distributors is improving," said Ernie Santone, president of ABCKO, the parent company of Chips Distributing in Philadelphia, "in view of the fact that new independent labels are going to independent distributing. I think they want to control their own destiny, and if they select the right distributors, they'll get the job done."

ABCKO gets the job done through Chips Bandstand Record Service (their rack jobbing arm), a one-stop in Philadelphia, and their five Music Fair stores. "I still think that the indies are the workers," commented Santone. "My salesmen are the go-getters. They don't care if the line only brings in $100,000 a year, because selling records is our entire business.'

"The main advantage that the majors have over us is with credit," said Santone. "They have more control, because a dealer can't buy from anyone else. But if an independent puts someone on hold, he can always buy from someone else. They also have a little more control over radio, because there's a lot of advertising dollars being pooled."

"Dealers who are buying from people outside of our territory are becoming a very big problem," said Santone. "There's a whole new breed of buyers and sellers who buy very cheap, sell very cheap, mostly on a so-called cash basis. This is a problem for everyone, because they are often selling records for less than what I pay for them."

"Of course I'm very pro indie," said Santone, "but I feel that the manufacturer gets more promotion, work and sales for the money from us. My guys are geared; we're creating excitement. We also can concentrate better, because our sales and promotion people are more informed. We're not so big that we can't control our records. We work for our manufacturers. Just remember who made all these labels hot that are now with branches. We made them."

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Disc

There are only two independent distributors left in Boston today, and the 16-year-old Disc Distributing Co. is one of them. The other surviving distributor is Music Suppliers, which services London Records in the Boston market. Except for London and for Motown Records, which constitute 95 percent of Disc's business, most of the independently distributed labels are now distributed by various out-of-town distributors.

According to Jack Sager, owner of Disc, the number of distributors in his area began dwindling about five years ago, "due to chaos in the record business." As these companies went out of business or into other businesses, the lines they had handled were picked up by "super-distributors," some of them operating out of New York.

Sager claimed that a number of independent manufacturers have become unhappy with these "super-distributors" because they are not closely attuned to the Boston market. As a result, Sager said "the labels have no idea what they're selling in Boston. And that's their main concern." He added that Disc is presently engaged in discussions with "three or four" of these companies.

If Motown decided to add a Boston branch to the branch they already have in Detroit, however, Disc would clearly be out of business. In that case, Sager stated, "the only thing I'd be concerned about is the people who work for me and whether or not they'd be taken in with them (Motown). But if they ever did this, I'm sure we'd work something out."

Meanwhile, Motown continues to provide Disc's bread-and-butter. "We're all right as long as we have one big hit at all times," Sager declared. "That's all we need to keep the business going. Usually in the last year or so it's been Diana Ross, and now it's Stevie Wonder, of course."

Sager maintained that free goods and special deals from Motown had practically no bearing on Disc's ability to survive. "Those kinds of deals are few and far between, and whatever we do get from them we usually extend to our customers."

How then does Disc eke out any profit on a 12 percent markup? Sager explained that Disc has very low overhead costs. "I have a minimum of efficient personnel."

Asked about comments from manufacturers to the effect that some independent distributors don't pay their bills, Sager said, "At this stage in the game, the ones who are left in the business are the ones who are paying their bills." He also pointed out there is another side to this particular coin: "I could name 10 labels who stuck me because I paid them too much. And then they go out of business or do something devious and leave you stuck for $3,000-4,000. I've gotten a lot more cautious about paying certain people."

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Hot Line

"I'd rather have 100 percent of the efforts of 10 people than 10 percent of the efforts of 100 people," declared Jim Crudgination, president of Hot Line Record Distributor, Inc., when asked to compare the independent distributor with the branch operators.

"The independent is the operation that knows the particular market area," he explained, "more so than the branch people in their mahogany foxholes."

While acknowledging that branches often have the larger budget, the money and manpower to do a thorough promotion job, it's the critical local *presence* the independent distributor has that Crudgington believes is the edge.

"The independents are more interested in the product," he said, "and there is more effort put on the product with the local independents."

Crudgington characterized himself as "a terror" on the subject of the cost of merchandise when asked about his particular operation. "We're dealing with pennies on our level," he explained. "Freight charges can be a real problem, especially when we got 'bomb-boozled' on all sides by prices."

Considering the problem of transshipping in the industry, Crudgington felt it was "an evil that in reality serves no useful purpose. We think it's a bailout for those distributors who aren't doing a proper job in their own market. It doesn't do the manufacturer any good when he thinks his product is being sold in one market area, and it's actually being sold somewhere else."

As for the trend of fewer independent distributors covering more territory, Crudgington said it was somewhat of a problem, because some independent distributors are being left in situations where they cannot adequately serve the entire area. "I'm the last of the Mohicans in the Memphis market," he declared. And although Hot Line is well-known in the area and the industry at large, Crudgington admits that in some ways he would "rather have another distributor in the area."

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Chapman

Beginning 11 years ago, Chapman Distributors has expanded its religious music line to include books, Bibles and various other religious items, while remaining a distribution outlet only.

Al Chapman, president of the Los Angeles-based company, sees the trend moving away from branch back to independent distributor primarily for what the independents can do to help their clients: "If you're doing a good job, your manufacturer and dealers will stay with you. And we thrive on giving people good service."

Chapman's territory includes the entire United States, Japan, Australia, Canada, Mexico, the West Indies and some orders from South America.

Chapman sees the lessening of distributors throughout the country as not that serious, for in the city there will always be a fair share of them: "There have to be a number of independents in the city because no manufacturer wants his release to get lost in the shuffle of a large distributor."

The major thing, Chapman said, that he had to be wary of was the branch's uncanny ability to buy out one of his lines in a particular area at any time.

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Stan's

"Distributors and retailers are cutting each other's throats," explained Stan Lewis, president of Stan's Record Service in Shreveport, Louisiana. "Our mark-up now is 15-16 percent, but with the risks of credit, dead merchandise and shrinking we really need to make 30 percent in order for us to pay our bills and successfully promote our product."

Operating with a knife to its jugular, the 28 year-old Stan's is continuing to expand its service territory. Presently the company services east Texas, Louisiana, Mississippi, Arkansas, Tennessee, Oklahoma and parts of Alabama.

Stan's is 60 percent one-stop and 40 percent independent distribution. According to Lewis, the major problem facing his company is competition coming from the increase in chain and retail stores as well as the cost of product shipping: "It's getting so that freight and shipping charges are as expensive as labor."

Lewis looks to his company's advantage over that of a branch's as simply a matter of better service to the customer: "If you are serviced by a branch, then that's the only place you can get your merchandise. If you're serviced by an independent distributor, you can get product from several sources."

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AMI

Bob Schwartz, vice president of AMI Distributors, denies the trend that major manufacturers are moving away from independent distributors toward branches. He believes a complete turnaround is presently happening, and his company's doubling in size over the past five and one-half years in this argument.

Serving the entire state of Michigan, AMI recently moved its Detroit offices to a larger building to accommodate this growth. "All independents used to have poor images, but lately we've been growing by leaps and bounds," Schwartz said. "I think one of the reasons for this change is the manner in which we personally represent our product for the manufacturer, rather than letting the branches lose it."

AMI is strictly a distribution company as Schwartz believes diversification into other areas would only hurt their present customers: "There is enough business in Michigan that we don't have to expand or diversify."

Schwartz sees the new artist as the lifeblood of the industry and gets upset when the majors try to buy them up after the independents discover them: "While we don't have the branch money or their sophisticated machinery, give us the product and we'll do as good a job or better. We'll fight from the heart."

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Music City

Diversification is the key to the success of Nashville's Music City Record Distributors, according to Hutch Carlock. "An independent distributor has to wear three or four different hats. He must be involved in retail, rack and one-stop sales as well as distribution. In other words, he must control his market to a certain degree for success."

Carlock, president of Music City, feels his 23-year-old company as well as other southern distributors, are presently basking in a good image. But he realizes that there are certain distributors that have hurt that image just as there are those people in all phases of the industry.

"I'm not envious of any branch operation," Carlock declared. "The only thing they have going for them that I don't is computers. But even with them you still have a people problem. I feel that we at Music City have the quality people necessary for our operation."

Music City's territory takes in Kentucky and Tennessee, with smaller accounts from all over the country. Like many other dis-

(cont. on page 64)

Music City

(cont. from page 63)

tributors, Carlock complained of the cost of product shipping, "I'm continually trying to get the shipping plants to use more judgment as to when to ship and when to consolidate orders."

A distributor's major problem, according to Carlock, is that of promotion: "Our representatives have too many labels to properly promote each one. On the other hand, a branch only deals in one or two labels. However, if it's a hit record, we can get it played just as fast as they can."

Carlock sees the future of independent distributors as a positive one as long as distributors are careful about their new customers. "All new accounts must owe somebody something. A nickel here or a dime there doesn't matter much. But if they have a credit problem it's up to us to evaluate them and then either accept or reject them as a credit risk. If a label goes out of business it's the distributor that gets stuck."

Transcontinent

LOS ANGELES — "I love independent distribution," says Leonard Silver, president of Transcontinent Record Sales, Inc., which operates two distributorships: Best & Gold in Buffalo and Action Music in Cleveland. "I'd open up all over the world if I had the people and the things to do. There's a lot of future and money in independent distribution."

The key to successful independent distribution is "total market penetration," and for Silver that means diversification. When Best & Gold opened in 1958, "I found that the one-stops in my territory bought out of town, so I opened my own. One-stops give us the extra coverage you miss." Transcontinent now owns one-stops in Buffalo, Syracuse, Rochester, Albany, Cleveland, New Jersey, Cincinnati and Dayton. "It's profitable to be an independent distributor the way we're set up. We have our own one-stops so we can take care of the little dealers."

Transcontinent also owns the 21-store Record Theatre chain, racks S.E. Nichols, Gold Circle, Jamesway, Consolidated and other stores in upstate New York, and has its own manufacturing company, Amherst Records. Gross income for Transcontinent last year was nearly $40 million, according to Silver, "and this year we'll do even better."

The Advantages

Silver feels that an independent has numerous advantages over the branches in the marketplace. "We're street people, independent operators who don't have to go by the rules. We're here in the marketplace, we know the dealers, and we own the company and can make our own deals. The main thing is promotion and coverage of the market. Distributors who can't control their market lose little by little. My salesmen work on commissions and push both the hits, which come and go, and catalog, which is the bread and butter for both of us. It's just a matter of being aggressive, being involved and knowing your marketplace.

"If A&M and Motown go to branch operations I don't think it'll hurt independents at all," he maintained. "For a manufacturer it is imperative that he get the product out into the market. If you look at the markets they opened up in Boston, Atlanta and Detroit, they had the weakest distribution at those times. It was a desperation move for them. They weren't getting coverage and they had to do something. If the independent distributors are the weak link in the chain it fouls it up for everyone else. I think they did it because they had no other choice."

"Motown and A&M just got married (in Atlanta) and I want to see how it works out. If they are successful in these branches they might go to branch distribution. Why worry about it? All we can do is give the manufacturers the best coverage in our market."

"We don't take a passive attitude," declared Silver. "If a line pulls out of here, we don't sit and cry, we go out and work twice as hard. If they pull out, there's got to be a reason; we weren't doing our job. We have to recognize that fact and not let it happen again."

Beta

"The self-styled independent record distributor has got to realize his livelihood," said John Halonka Sr., president of Beta Record Distributors in New York, "and he only makes money when he sells records." Since 1961 Beta has kept its "doors open solely from the sale of records. The independent would like to have everything sold, so he tries to give the manufacturer more volume of sales, penetration and exposure, to the greatest extent possible in every single market. And as the labels grow, so do you. If you go back through the history of the business, we've made it with the unknowns all the way through — built them all up.

"Any independent distributor who's working his particular market can give his manufacturers more concentration in the marketplace," said Halonka, whose own market is New York City, Westchester County and Long Island. "One problem today is the shipping from one market to another. The local distributor does all the work, and then when the record becomes a hit, everyone looks out of town to save that 15 or 20 cents. Someone comes in and tries to get a part of the pie without the expense of promoting in the marketplace."

More Intensive

"I think the smaller independent can do more intensive work than extensive work. He'll get more volume in a particular territory rather than go for a similar volume over a large territory. The big guy will hit the larger accounts, but the mom and pop stores? It may not pay for him to see them.

'Better'

"We are forced to be better," said Halonka. "Every distributor has to have a cutting edge. Otherwise he'd never make it."

20th Century's Russ Regan On Indy Distribs

(continued from page 10)

Sixty days is current and one prime way to get your money is to stay hot. They're not going to pay you for things they can't sell and again it is always the people who are not selling records who scream that they are not getting paid. I was a distributor myself and I can relate to it. A guy could call me up and send me 5000 records and if they sit in my back room I sure as hell am not going to pay for them. But if those 5000 come in and I get retail orders and I look back and see those 5000 went in three days, I'm definitely going to reorder. We have never have any trouble collecting our money. Sometimes it takes a little longer, but we do get the money."

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October 21, 1976

All of this talk about the branch operation and the "Majors" buying up the hot artists from the independent labels really gets to me. In the first place, the "Majors" would not be interested in the artist if the independent labels and distributors had not busted their backs and made the artist salable. True, the artist made the hit in the studio, but then the independent label and distributor carried on for the sales. We did not push a button to sell the product, we got our sales and promotion people enthused and working.

There were no buttons pushed to build Warner Bros. and Atlantic to their present position in the record business. They were built by independent distributors and with hard work by a lot of enthusiastic people.

It was not uncommon for an independent distributor to break a local record in his market and then get that record for a national label. We sold 25,000 of "Chantilly Lace" on "D", by the Big Bopper, before Mercury would take it.

I cannot speak for anyone but us, but between Big State in Dallas and Daily's in Houston, we have 13 sales people and 10 of these people do radio promotion as well. We actually <u>see</u> more radio stations than anyone in Texas. Our people set up store displays, too. I am reasonably sure that we have more people calling on accounts and stations than anyone else in Texas.

The "Majors" do ninety per cent (90%) of their business with racks and sub-distributors, whereas the independent distributors do not ignore the independent dealer located out of the metropolitan cities. The "Majors" bypass this element of the industry, or if they do sell this account, it is by telephone. We feel they are far too important in breaking new artists to ignore. A rack and or sub-distributor can do a marvelous job once an album has become a hit, but without these independent dealers with store reports, instore displays and instore play, how does this album become a hit? Independent distributors must perform at an exceptional level because they work under one major disadvantage, WE CAN NOT HYPE THE CHARTS!

Jerry Moss and Bob Fead, at A & M, did not push a button to sell all of those Peter Frampton LP's & Tapes. They talked with <u>people</u> who are in the record business and together, they all sold a lot of product. Henry Stone, at T.K. Productions, did not pull a chain to sell all of his records. He got good independent distributors to merchandise his product.

Most of the artist being signed away from independents are not getting all of that big money because they are good old boys, but they are getting it because good independent labels and distributors made them. Good independent distribution will continue to make more new artists who can then sign fat contracts with the majors, but the indie network is not a proving ground for the "Majors" nor are we a farm team trying to make the big time. We are becoming, again, the back bone of the record industry, with enthusiasm, knowledge and desire.

We have been in the record business for over 30 years, and have seen a lot of hits come and go. We have, also, seen a lot of distributors come and go. We have stayed by trying to treat our customers and our suppliers fairly, and by making a legitimate profit on our business. We don't push buttons to get sales, but we do kick butts sometime.

Sincerely,

Bud

H.W. "Bud" Daily

H.W. DAILY, INC.

Pop Album Chart Artists *fr 58*

Ritchie Family	Marlin
Johnny "Guitar" Watson	DJM
Earl Klugh	Blue Note
Point Blank	Arista
Stomu Yamashta, Steve Winwood & Michael Shireve	Island
LTD	A&M
The Movies	Arista
Brother To Brother	Turbo
Double Exposure	Salsoul
D.C. Larue	Pyramid
Red Sovine	Starday
Ray Thomas	Threshold
Widowmaker	United Artists
American Flyer	United Artists
Hummingbird	A&M
Walter Murphy Band	Private Stock
Earthquake	Beserkley
Earl Klugh	Blue Note
Judas Priest	Janus
Temptations	Gordy/Motown
Automatic Man	Island
Ambrosia	20th Century
Silver	Arista
Richie Havens	A&M
Joan Armatrading	A&M
Michael Henderson	Buddah
David Bromberg	Fantasy
Michael Dinner	Fantasy
Ralph McDonald	Marlin
Parliament	Casablanca
Robin Trower	Chrysalis
Al Stewart	Janus
Tim Weisberg	A&M
Eddie Kendricks	Tamla/Motown
Jermaine Jackson	Motown
Crack The Sky	Lifesong
Funky Kings	Arista
Stevie Wonder	Tamla/Motown
Gato Barbieri	A&M
Steeleye Span	Chrysalis
Rory Gallagher	Chrysalis
Roderick Falconer	United Artists
George Benson & Joe Farrell	CTI
Harvey Mason	Arista
Lou Reed	Arista
Brick	Bang
Paul Anka	United Artists
Barry DeVorzon & Perry Botkin Jr.	A&M
Barry DeVorzon	Arista
Crown Heights Affair	DeLite

R&B Singles Chart Artists

Artist	Label
B.T. Express	Roadshow
Edwin Starr	Granite
Salsoul Orchestra	Salsoul
Calvin Arnold	IX Chains
Rimshots	Stang
Bobby Hebb	Laurie
Carl Graves	A&M
Jimmy Jones & The Vagabonds	Pye
Temptations	Gordy
Billy Preston	A&M
Stairsteps	Dark Horse
Monday After	Buddah
Michael Zager	Bang
Oliver Sain	Abet
Hosanna	Calla
Street People	Vigor
Ann Peebles	Hi
Eddie Kendricks	Tamla
Dorothy Moore	Malaco
South Shore Commission	Wand
Jr. Walker	Soul
Joe Tex	Dial
Stuff 'N Ramjett	Chelsea
Latimore	Glades
The Stylistics	Avco
The Blackbyrds	Fantasy
Bobby Womack	United Artists
Brick	Mainstreet
Parliament	Casablanca
Esther Phillips	Kudu
Willie Hutch	Motown
Al Wilson	Playboy
Harvey Mason	Arista
J.G. Lewis	IX Chains
Andrea True Connection	Buddah
KC & The Sunshine Band	TK
Kool & The Gang	DeLite
David Ruffin	Motown
Gwen McCrae	Cat
Syl Johnson	Hi
Lowell Fulson	Granite
Joe Thomas	Groove Merchant
Oliver Sain	Abet
Gladys Knight & The Pips	Buddah
Betty Wright	Alston
Hidden Strength	United Artists
Rudy Love & The Love Family	Calla
Roger Hatcher	Brown Dog
Diana Ross	Motown
Barry White	20th Century
Bohannon	Dakar
Disco Tex & The Sex-O-Lettes	Chelsea
All Points Bulletin Band	Little City
3rd World Band	Abraxas
Donny Gerrard	Greedy
Leone Thomas	Don
Brass Construction	United Artists
General Johnson	Arista
Carol Williams	Salsoul
Heaven & Earth	20th Century
Muscle Shoals Horns	Bang
John Davis & The Monster Orch.	Sam
Wilson Pickett	Wicked
Bob Crewe Generation	20th Century
Denise Lasalle	Westbound
Melba Moore	Buddah
Bo Kirkland & Ruth Davis	Claridge
Van McCoy	H&L
Gary Toms	PIP
David Morris Jr.	Buddah
Bloodstone	London
Smokey Robinson	Tamla
George & Gwen McCrae	Cat
Alex Brown	Roxbury
William DeVaughn	Roxbury
Osibisa	Island
Maxine Nightingale	United Artists
Marvin Gaye	Tamla
The Brothers Johnson	A&M
Ecstasy, Passion & Pain	Roulette
Special Delivery	Mainstream
Miz Davis	Now
Little Milton	Glades
Donna Summer	Oasis
Crown Heights Affair	DeLite
Pat Lundy	Pyramid
Foxy	Dash
Hosea	A&M
Kellee Patterson	Shadybrook
Al Green	Hi
Tyrone Davis	Dakar
Skip Mahoney	Abet
Moments	Stang
Sweet Music	Wand/Scepter
The Champ's Boys Orchestra	Janus
Leon Haywood	20th Century
Miracles	Tamla

(cont. on page 68)

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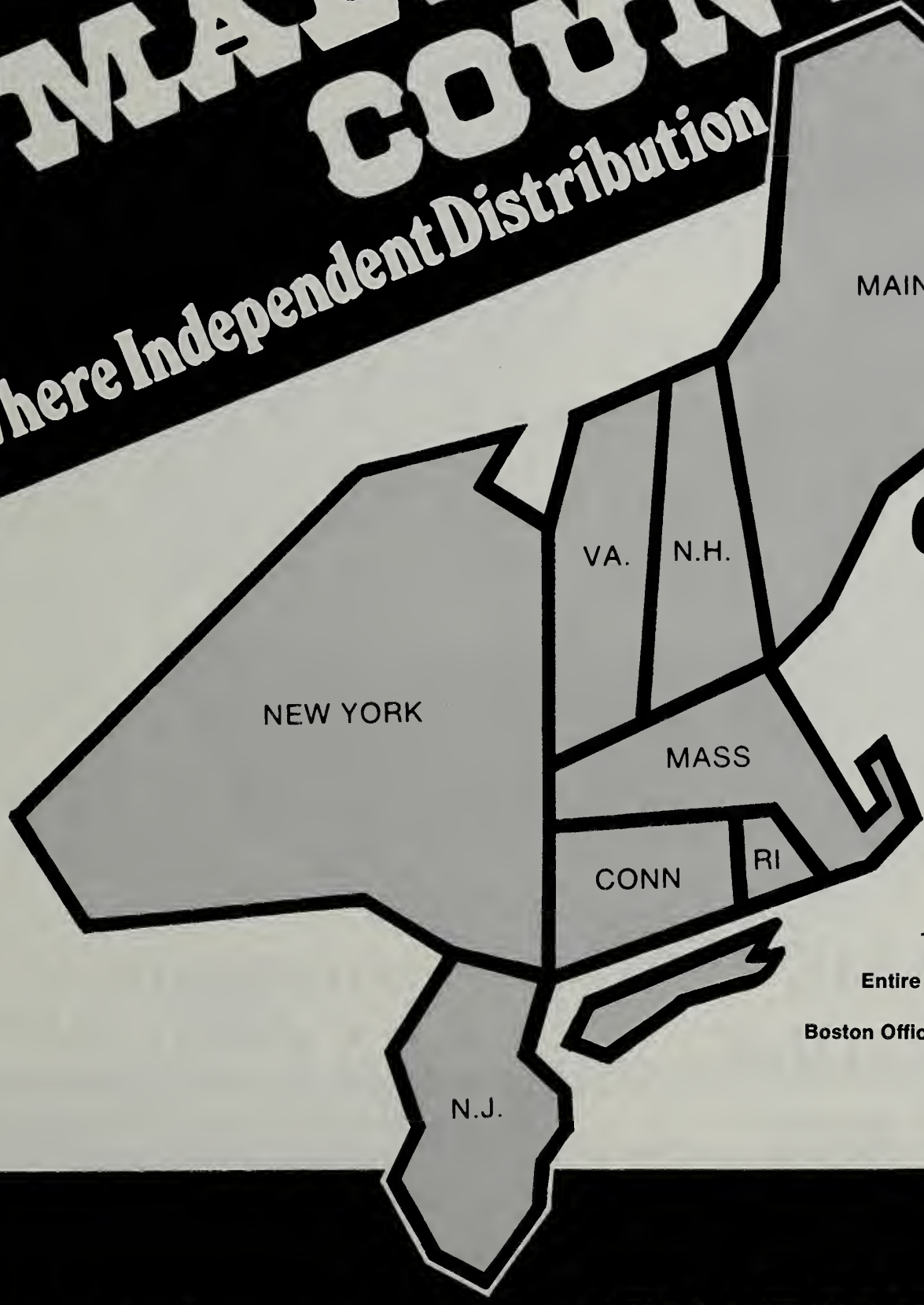

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Jerry Winston, President; Joe Grippo, V.P. & Dir. of Marketing; Stan Drayson, Sales Mgr.; George Mull, Sales Mgr. for New England Territory

Harvey Korman

Anyone Can Sell The Hits

LOS ANGELES — For Piks Corporation's Harvey Korman, "selling hits is not the name of the game." As the glib general manager said recently, "Anybody can sell hits."

Almost immediately then Korman and his large independent distributing operation can be identified with a particular school of thought that sees aggressive and creative salesmanship and promotion as what independents must do. For Korman, breaking acts and not merely following through on hits is where the real action is.

"A distributor should deal with his customers and all his people on a one-to-one basis," he said. Combining this approach with a "total job in the way of promotion," Piks, says Korman, has not had to wrestle too roughly in establishing themselves in their region.

"Most of the people I deal with are my friends," said Korman. "If you operate with the manufacturers and give them 100%, they'll give you 200% in return." Because of this, Korman says he has no real problems with the manufacturers.

Korman doesn't see branch distributorships as any real trend in the industry. Like others, he believes that many of the majors probably feel they have had to open branches in particular regions in order to sell records.

Korman speaks highly of his own staff and says he'd put them up against any other. With what he sees as a real advantage in an aggressive, knowledgeable and experienced sales force, Korman also notes another Piks advantage: its warehouse facilities in Cleveland help them to significantly reduce their freight costs. Based in Cincinnati, Cleveland and Pittsburgh, and serving Ohio, western Pennsylvania and western New York, Piks has also proved one final point: it is certainly possible to orient one's business to a total and purely independent distribution operation and be highly profitable.

R&B Singles Chart Artists fr 66

Eddie Drennon	Friends & Co.
Facts Of Life	Kayvette
Temptations	Motown
Rose Banks	Motown
Soul Dog	Amherst
Sylvia	Vibration/All Platinum
Booty People	Calla
The Stylistics	H&L
Supremes	Motown
Marlena Shaw	Blue Note
Bobby Patterson	Granite
David Ruffin	Motown
Lee Oskar	United Artists
Chi-Lites	Brunswick
Jackie Moore	Kayvette
Bob Marley	Island
Arthur Alexander	Buddah
Ted Taylor	Alarm
Eli's Second Coming	TK
Double Exposure	Salsoul
The New Marketts	Farr
Jim Gilstrap	Roxbury
Side Effect	Fantasy
Kaygees	Gang
Tommy Tate	Koko
Funkadelic	Westbound
Little Beaver	Cat
Walter Murphy & The Big Apple Band	Private Stock
Enchantments	Desert Moon
War	United Artists
Luther Ingram	Koko
Broadway	Granite
Norman Connors	Buddah
Bobby Williams	R&R
The Real Thing	United Artists
Johnny Guitar Watson	DJM
Phil Medley & The M.V.B. Orch.	Pyramid
Miami	Drive
Nature Zone	London
Brother To Brother	Turbo
Marc Radice	United Artists
The Ritchie Family	Marlin
Nazty	Mankind
Jimmy Dockett	Flo-Feel
Lloyd Price	LPG
LTD	A&M
Ebonys	Buddah
9th Creation	Pye
Attitudes	Dark Horse
Commodores	Motown
Jermaine Jackson	Motown
Skip Mahoney & The Casuals	Abet
Peabo Bryson	Bullet/Web
The Love Unlimited Orch.	20th Century
Jimmy Jones	Conchillo
Jim Gilstrap	Roxbury
Santiago	Amherst
O.V. Wright	London
Terry Huff	Mainstream
Phyllis Hyman	Desert Moon
Chuck Armstrong	R&R
Jerry Butler	Motown
First Class	All Platinum
Pleasure	Fantasy
Originals	Motown
Weapons Of Peace	Playboy
Tata Vega	Motown
Brenda & The Tabulations	Chocolate City
Esquires	Ju Par
Brick	Bang
The Bottom Line	Greedy
Lonnie Jordan	United Artists
El Coco	Avi
Esther Williams	Friends & Co.

(cont. on page 70)

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Locally Oriented & Staffed Daily Has Had Successes

LOS ANGELES — For Bud Daily, the distribution business is "a changing picture," which today means more and more distributorships are diversifying their business activities.

Daily himself has Big State, a Dallas-based distributorship, and also his Cactus "super store" retail outlet, in addition to his long-time H.W. Daily distributorship, the retail-rack-one-stop operation based out of Houston and serving southern Texas.

As one of the more recent distributors to go into the retail business, Daily explained the move as "a means of avoiding competition with our own companies. If we didn't go into a retail operation in our area, somebody else would, and they probably wouldn't even have been one of our customers."

Daily, like many others, sees the primary strength of independent distribution resting primarily in the fact that such operations are locally-oriented and staffed by people who are familiar with their market. Comparing independents with branches, Daily believes that while branches might have more promotion people calling on radio stations, they have fewer sales people in force.

Dependent On Labels

For Daily, the role of independent distributors as record promoters is highly dependent on the labels one carries. "We have part of our sales force doing promotion in some of our outlying territories," he said, and added that results, especially lately, have been very favorable.

Commenting on the co-existence between his own operation and the Heilicher Brothers operation, Daily noted that since the two businesses carry many different labels, there is no particular problem in existing within the same market. In fact, according to Daily, H.W. Daily is one of Heilicher's biggest customers. "We don't see them as competition," he said. "It's not a competitive type of situation."

He believed the trend to fewer distributors covering greater territory is more pronounced in the eastern and more heavily populated areas. One of his colleagues, Bill Emerson of the Dallas-based Big State Record Distributing Corp., agreed with Daily. "I think that the trend is in the works back east," he said, "and we've seen some markets close up in the south to where now there might be only one distributor serving an area. The trend could very well be a problem in the future; I wouldn't want to be in a position where I couldn't serve a territory as well as I would want to. We consider ourselves to be one of the best and I'd like to keep it that way."

R&B Singles Chart Artists *tr 68*

Whirlwind	Roulette
Little Milton	Polydor
Jeannie Jackson	Farr
Arthur Prysock	Old Town
Mill Street Depot	Stang
Quincy Jones	A&M
Anthony Renfro Orchestra	Renfro
Whole Darn Family	Soul Int'l.
King Floyd	Chimneyville
Eddie Drennon & B.B.S. Unltd.	Friends & Co.
Debbie Taylor	Arista
Donald Byrd	United Artists
The Trammps	Buddah
Esquires	Ju Par
First Class	All Platinum
Walter Jackson	United Artists
The Glitter Band	Arista
Houston Person	20th Century
Chuck Jackson	All Platinum
The Eleventh House	20th Century
Jimmy Briscoe & The Little Beavers	Pi Kappa
Martha Reeves	Arista
S.S.O.	Shadybrook
Ronnie Laws	Blue Note
Lonnie Smith	Groove Merchant
Bobby Shean	Chelsea
Ronnie McNeir	Prodigal
The Softones	Avco
Boogie Man Orchestra	Boogie Man
Norma Jenkins	Desert Moon

R&B LP Chart Artists

Artist	Label
Love Unlimited Orchestra	20th Century
Tom Scott	Ode
Bohannon	Dakar
Eddie Kendricks	Tamla
Brass Construction	United Artists
Mandrill	United Artists
Parliament	Casablanca
Tyrone Davis	Dakar
Gladys Knight & The Pips	Buddah
Barry White	20th Century
George Duke	MPS/BASF
Dennis Coffey	Westbound
Eddie Drennon	Friends & Company
John Tropea	Marlin
Diana Ross	Motown
Smokey Robinson	Tamla
Harvey Mason	Arista
Oliver Sain	Abet
Willie Hutch	Motown
Hidden Strength	United Artists
Hank Crawford	Kudu
Brothers Johnson	A&M
Al Green	Hi
Kool & The Gang	DeLite
Stairsteps	Dark Horse
Donna Summer	Oasis
Temptations	Gordy
Marvin Gaye	Tamla
Lee Oskar	United Artists
Brother To Brother	All Platinum
Osibisa	Island
Ronnie Laws	Blue Note
Bob Marley	Island
Melba Moore	Buddah
Norman Connors	Buddah
The Brecker Brothers Band	Arista
Dorothy Moore	Malaco
The Supremes	Motown
Stylistics	H&L
David Ruffin	Motown
Muscle Shoals Horns	Bang
Stanley Turrentine	Fantasy
Andrea True Connection	Buddah
Pleasure	Fantasy
Bob James	CTI
Terry Huff & Special Delivery	Mainstream
George Benson	CTI
Commodores	Motown
Jimmy Cliff	Groove Merchant
Johnny "Guitar" Watson	Amherst
Ritchie Family	Marlin
Jim Gilstrap	Roxbury
LTD	A&M
Mark Radice	United Artists
War	United Artists
Jerry Butler	Motown
David T. Walker	Ode
Walter Murphy	Private Stock
Jermaine Jackson	Motown
Michael Henderson	Buddah
Quincy Jones	A&M
Walter Jackson	United Artists
Salsoul Orchestra	Salsoul
Stevie Wonder	Tamla
Funkadelic	Westbound
KC & The Sunshine Band	TK
Brick	Bang

(cont. on page 72)

Dennis Ganim On Roulette/Pyramid's Indies

LOS ANGELES — In the opinion of Dennis Ganim, president of the Pyramid half of Roulette/Pyramid Records, the image of independent distributors has undergone great changes in the past several years, and the distributors themselves have strengthened their own position in the record industry at large.

"Between the late sixties and the present," Ganim explained, "the independent distributors have become more willing to cooperate with the manufacturers in the areas of promotion and merchandising. They can be instrumental in advising the manufacturer and helping to modify and tailor certain promotional concepts for their particular markets."

In days past, as Ganim explained, manufacturers had to occasionally rely on the threat of pulling certain lines away from distributors, if the distributors did not satisfy the manufacturers. Today, he said, there is more cooperation. "Many preconceived notions about independent distributors were formed years ago," he said, "and now many of these ideas are changing."

Independents, he said, have shown much creativity in helping to break acts, and in merchandising and promoting product. For Ganim, the trend of fewer distributors covering more territory is merely evidence that the good ones have survived and are strong, and the bad ones have died.

As for independent promotion people, Ganim sees them as being important primarily in the area of generating airplay. "Many work hand-in-glove with the independent distributors," he explained. Much of the success, he said, between the independent promotion man and the local distributor depends on the personal relationship that is established between the parties, which, if positive, can only enhance the business relationship.

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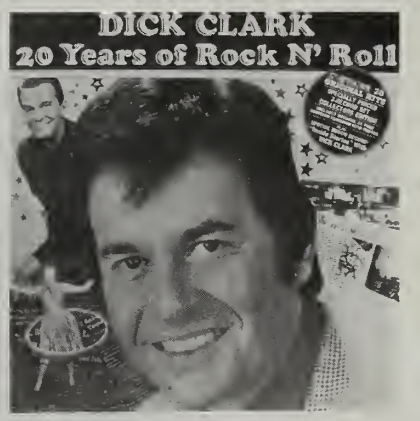
(Particularly when you have our kind of constant hit product)



Thanks to Independent Distributors everywhere for helping us to make this all possible.

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BUDDAH

Malverne: First Regional Distributor

LOS ANGELES — "I like to feel that the independent distributor is able to do many, many things," said Jerry Winston, president of Malverne Distributors, Inc. in Long Island City, N.Y. "We're quicker, we have a better rapport with our dealers, and the lines of communication are always open. We are able to better react to the stimuli our manufacturers give us."

A "pure" distributor since 1946, Malverne concentrates on finance as much as on sales. "We always pay our bills," commented Winston, "That's the way we feel about it. The mere fact that we can represent the poeple we do, and that they stay with us, says that we must be paying our bills. That's the strongest indication of all. We keep attracting labels; we don't lose anybody.

"Collections from dealers have always been a problem," explained Winston, "but it's something you have to live with. It's the lifeblood of any business, the receivables, and you have to stay right on top of it. We watch that very, very carefully. That's my job, it's what I like to do, and that's the way I like to do it."

"We started part of the trend of fewer distributors covering more territory three and a half years ago when we took over the New England territory for Mercury," continued Winston. Malverne now services dealers in New England, New York and New Jersey. "Since then we have added labels to our overall territory such as UA, Chrysalis, Buddah, H&L, and Pye, and we represent a lot of very fine labels for the entire territory we cover.

"Our territory is tied together very closely by Wats lines, both incoming and outgoing," added Winston. "We have regular sales meetings where we discuss our problems, the records we are working on, and we tie everything together. In this way everything is constantly being taken care of instead of being brushed under the rug. We know our territory, and we know each account as an individual.

"I think independent distribution has a bright future," said Winston. "As more distributors acquire prestigious labels, money-making labels, we became more important to the dealers. I think we are doing a bang-up job."

R&B LP Chart Artists *fr 70*

Gil Scott-Heron & Brian Jackson	Arista
George Benson & Joe Farrell	CTI
Side Effect	Fantasy
Crown Heights Affair	DeLite
Earl Klugh	Blue Note
Peabo Bryson	Bullet

Country 45 Chart Artists

Artist	Label
Larry Gatlin	Monument
Bobby G. Rice	GRT
Freddy Fender	GRT
Ray Stevens	Barnaby
Tommy Cash	20th Century
Sammi Smith	Mega
Leon Rausch	Derrick
Charlie Daniels Band	Kama Sutra
Bill Black Combo	Hi
Mel Street	GRT
Ruby Falls	50 States
Mike Wells	Playboy
Mickey Gilley	Playboy
Billie Jo Spears	United Artists
Eddy Bailes	CinKay
Al Bolt	CinKay
Patsy Sledd	Mega
Del Reeves	United Artists
Mack White	Commercial
Dave Dudley	United Artists
Bobby Borchers	Playboy
Price Mitchell	GRT
George Kent	Shannon
Sunday Sharpe	United Artists
Ruby Falls	50 States
Webb Pierce	Plantation
Ed Bruce	United Artists
Crystal Gayle	United Artists
Jean Sheppard	United Artists
John Wesley Ryles	IRDA
Bob Yarborough	Music Mill IRDA
Dorsey Burnette	Melodyland
Luke Austin	Country Kingdom
Tom Bresh	Farr
Del Reeves & Billie Jo Spears	United Artists
Hoyt Axton	A&M
Bobby Goldsboro	United Artists
Jimmy Dean	Casino
David Rogers	IRDA
Claude Gray	Granny White
Pat Boone	Hitsville
Chuck Price	Playboy
Con Hunley	Prairie Dust
Ann J. Morton	Prairie Dust
Bobby G. Rice	GRT
Dave Dudley	United Artists
Billie Jo Spears	United Artists
Ed Bruce	United Artists
Zoot Fenster	Antique
Roy Head	Shannon
Webb Pierce	Plantation
Chuck Price	Playboy
Tony Douglas	20th Century
Kenny Rogers	United Artists
T.G. Sheppard	Melodyland
Tommy Jennings	Paragon
Margo Smith	20th Century
Barbi Benton	Playboy
Christy Lane	L.S. Records
Maury Finney	Soundwaves

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Quality's Distributors Do 'The Total Job'

LOS ANGELES — "The pros can, and will, do a total job," said Drew Nugent of Quality Records, commenting on independent distributors and what they are doing for his organization.

'Very Effective'

"The independents have been very effective," he continued, "since they're tied in on the local level." Nugent noted that the independent distributor is a key figure in the record business, responsible for many accounts and also responsible for the promotion that is needed on that level.

Explaining the additional need of independent promotion people in the current market, he acknowledged their important niche in the manufacturer-promoter-distributor relationship.

Follow-Up

"It's difficult at times for the independent distributor, especially if we are talking about only one person, to follow up on 30 or 40 or 50 lines, and work that many lines," he said. "So the independent promoters figure very importantly in the scheme of things; it's up to them to follow-up on airplay and to let the distributors know about that airplay, so that they, in turn, can inform their accounts."

Nugent saw, as did others, the present state of the independent promoter-independent distributor alliance as critical to the needs of the smaller, independent record manufacturer, such as himself.

Began In 1975

Quality Records of America, a part of Canada's Quality Records, Ltd., commenced operations in November 1975, and is concluding its first year this month.

Quality Records today serves primarily a promotional function in the United States. Principals in the Quality organization include George Struth, president of Quality Records in Canada; Drew Nugent, president of Quality Records in the U.S.; Diane Elythe, secondary markets promotion; and Ettie Biegel, operations manager.

Associated labels include Quality Records (distributed through Private Stock), Celebration (distributed through Buddah), and Right On (also through Buddah).

Program Sponsors Concert

NEW YORK — Program Records, in conjunction with Music Advertisers, sponsored a concert featuring Skip Mahoney, disco recording artist. Two more events have been scheduled, one on Nov. 24, 1976, and the other, a gospel dinner-concert on Dec. 5, 1976.

Walter Jackson's Big Break.

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Indies: 'Arm In The Marketplace'

LOS ANGELES — Because the independent distributor deals with a variety of product, including kiddie, foreign and other specialty records, he is closely tuned to the needs of the specialty manufacturer, according to Ranwood Records vice president and general manager Larry Welk. "They deal with more than just rock product. The majority of product for a label such as ours couldn't be successfully distributed by a branch operation because, first of all, the branches wouldn't even touch it, and secondly, it's foreign to the type of product they are accustomed to handling."

Conscious Of Their Markets

Independent distributors are very conscious of their individual markets on a daily basis and they're very cooperative with a specialty label on its priorities, says Welk. "It's up to us though, as a label, to narrow our excitement and push one or two records that we really want the independent distributor and the independent promotion man to work. If we call and rattle off 5 or 6 records and tell them we want to hit hard on all 5 or 6 we're not going to get results. We may call and say 'hey, we're hot on this new single, and we'd like for you to pay special attention to that one.' It's up to us to pick and choose a particular record. If we ask too much, we don't get good response on anything." Welk contends, as do other manufacturers, that Ranwood must utilize its own promotion team because "a good independent promotion man has enough on his hands as it is. The coordination between our promotion team and their promotion team is the perfect complement to success."

Indies Have Survived

Welk views the independent distributor as "Ranwood's arm in the marketplace." He notes that the independents who have survived over the years are pros, and will cooperate in trying whatever the label feels will make for success. "Here's our plan to make this record work," says Welk to Ranwood's distributors. And according to Welk, that's the past, present and future posture of Ranwood toward its independent distributors.

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Herb Goldfarb Begins Indy Consultancy

LOS ANGELES — Herb Goldfarb, who worked at London Records in various executive capacities for over 25 years, has opened Herb Goldfarb and Associates, Inc. in New York City.

As a music industry consulting firm, Goldfarb told **Cash Box,** his company is offering its services to "all phases of the business."

Specifically, its concentration, at least at the start, will be on three areas. "We'll work with small labels," Goldfarb explained, "and help them set up distribution. I have, through the years, developed extensive contacts in the record business, particularly with independent distributors, and I'm offering my expertise to any company that needs it. Second, we'll be assisting new labels, labels that have good product but don't know where or how records are sold. Lastly, we'll be working on specific projects with major labels — with large artist rosters; these companies often cannot place the needed emphasis on individual acts, so we'll be working on things that are over and above their promotional, marketing and merchandising capacities."

Goldfarb will also attempt to fill the "void" that he feels exists between dealers and consumers. "The crime of the industry," he declared, "is how much money companies spend on display and promotional dealer material that is never used." Goldfarb estimated the current percentage of wasted materials at 80%, and he hopes to decrease that figure to "a reasonable level."

Dealer List

Initially, Goldfarb and his three-person staff are organizing a comprehensive list of all the dealers, racks, and one-stops in the area from Maine to Maryland. This specific concentration arises from Goldfarb's realization that "70% of all retail sales in the U.S. are east of the Mississippi, and a full half of those take place between Boston and Baltimore." This is why, Goldfarb revealed, he chose to open his office in New York. "Comprehensive dealer action is here, not in Los Angeles. This is where we'll start."

An additional aspect of Goldfarb's long-range company goals involves the acknowledgement and use of the affinity between independent distributors and dealers. "They both own their own businesses, and there's a common respect there. Independent dealers have been generally neglected, and we're going to make them much more important than they have been in the past."

Indie distribution, according to Goldfarb, is "stronger now than it has ever been. If you look at an album sales chart, and circle the ones out of the top 200 that are independently distributed, you'll find a good 35%. To me, that's a signpost of a healthy business."

Country LP Chart Artists

Artist	Label
Freddy Fender	GRT
Mickey Gilley	Playboy
Sammi Smith	Mega
Dave Dudley	United Artists
Crystal Gayle	United Artists
Barbi Benton	Playboy
Jack Barlow	Antique
Mel Street	GRT
Billie Jo Spears	United Artists
Red Sovine	Starday
Jean Sheppard	United Artists
Jimmy Day	GRT
Bobby Goldsboro	United Artists
Tom Bresh	Farr
Gene Autry	Republic
T.G. Sheppard	Hitsville
Jim Weatherly	Buddah
Ray Stevens	Barnaby
T.G. Sheppard	Melodyland
Hoyt Axton	A&M

Jazz LP Chart Artists

Artist	Label
Ronnie Laws	Blue Note
Bob James	CTI
Stanley Turrentine	Fantasy
McCoy Tyner	Milestone
George Benson	CTI
Blackbyrds	Fantasy
Eleventh House & Larry Coryell	Arista
Norman Connors	Buddah
Michael Urbaniak	Arista
Grover Washington	Kudu
Brecker Brothers	Arista
Earl Klugh	Blue Note
Jimmy McGriff	Groove Merchant
Esther Satterfield	A&M
Flora Purim	Milestone
Brothers Johnson	A&M
Lalo Schifrin	CTI
Chuck Mangione	A&M
Paul Desmond Quartet	Horizon
Grant Green	Kudu
Brecker Bros.	Arista
Donald Byrd	United Artists

(cont. on page 76)

ISLAND RECORDS are pleased to be part of the salute to independent distribution. We also offer our sincere appreciation to CASHBOX Magazine for their initiative in recognizing the important contribution that the independent distributors have made and are making in the recording industry. We sincerely hope this TRADE RECOGNITION, however late, will be a continuing part of your magazine as the independent distributors and independent labels are the life blood of our business!

Sincerely,

ISLAND RECORDS

ISLAND

Jazz LP Chart Artists fr 74

David Walker	Ode
Johnny "Guitar" Watson	DJM
Ron Carter	CTI
Ralph MacDonald	Marlin
Quincy Jones	A&M
Gato Barbieri	A&M
Patti Austin	CTI
Tim Weisberg	A&M
Flora Purim	Milestone
Michael Henderson	Buddah
George Benson & Joe Farrell	CTI
Bobbi Humphrey	Blue Note
Gil Scott-Heron & Brian Jackson	Arista
Harvey Mason	Arista
George Duke	MPS/BASF

Independent Distributors — 'Making It Happen' For Greedy

LOS ANGELES—Major branch distributors deal with "whatever's happening" on their company's product, but an independent distributor "has to make it happen," according to Wally Roker, general manager of Greedy Records. Roker attributed "having to make it happen" as one underlying factor behind Greedy's successful relationships with its distributors. "The independents can relate to a record company in getting a record off the ground. They're doing more on a record than just waiting for orders on it. That, by nature, makes them the type of aggressive and creative businessmen we need to effectively establish Greedy artists."

The relationship between the label and its distributors is as important as any facet of a record label's business, Roker says, and adds, "Independent distributors are looking for us to come to them and we are looking for them to come to us. They have been supporting us and they have been paying us. After all, the communication between Greedy and its distributors is important to the way we operate our label and it also helps us know what we have to do to attain the goals we have set on our artists and product."

Although Roker admitted that breaking an act varies artist by artist for any record label, no matter whether it is branch or independently distributed, he voiced his support of the job that independent distributors do in promoting a label's product. "The independent distributor and independent promotion men have a good working relationship with the manufacturers because they constantly are on top of what's happening in the retail outlets as well as the radio stations.

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Indies Offer A Viable System

LOS ANGELES — "Successful distributors have shown, through their ability and substantial resources, that they can offer an independent manufacturer a viable distribution system" said ATV/Pye Records president Marvin Schlacter, commenting on the status of independent distribution.

Schlacter believes that, in many cases, independent distributors have been very creative and aggressive in merchandising the ATV/Pye label: "Some distributors have very talented people who are often the first people to get a feel of how a product is doing at the retail level. They will often make suggestions for sales and promotional programs, such as ways to take advantage of a particular sales pattern or to apply our expertise in other markets."

While he feels the bulk of any promotional effort must always fall on the manufacturer, "the distributor is in a position to help with promotion and in many instances the manufacturer will take advantage of this."

Independent promotion people, Schlacter believes, must function as employees of a particular record label in the local market. "These people are effective tools used by the manufacturer in those areas where he cannot afford to have his own people," Schlacter added. "Independent promotion people must work with independent distributors to see that all phases of the job are successfully completed."

A subsidiary of Pye Records of London and ATV Music, the parent corporation, ATV/Pye opened its first offices in the United States in New York City in September 1974. Marv Schlacter is Pye Records' president and he is assisted by Stan Hoffman, vice president and general manager; Barry Resnick, director of national promotion; and Melvin Moore, national R&B promotion.

Indie Distr. Matter Of 'Pure Economics'

LOS ANGELES — "It's pure economics," said Playboy Records president Tom Takayoshi, talking about the benefits of independent distribution. "We prefer the independent route. We like the association."

That association has been going on ever since they released their first record in January 1974, and Playboy was underway, with Takayoshi's self-acknowledged help from the indies.

Playboy has a small roster of acts, and it's intentional. "We want to be able to give our artists the proper concentration," Takayoshi remarked. "We don't want to overextend ourselves.

"Many of these are new acts," Takayoshi continued, "and we count on the independents for ideas — promotion and marketing. Whenever we're planning a national campaign, we discuss every facet with them before we finalize things."

Playboy, coming out of a period of financial hardship, is in the middle of a period of breaking new artists, and the president feels that the independents have a "great personal stake" in his company's success: "Every sale means something to them. When they sell an album it's money that comes directly to them."

Branch distribution, according to Takayoshi, is an expensive proposition, and he's presently satisfied with the service provided by the independents. In the last couple of years, Takayoshi has seen "tremendous growth on the part of independents. I think it's definitely in the cards for the independent to be a major factor in the industry within the next few years."

Takayoshi did not want to speculate on the current market share held by the independent distributors, but expected that in the future they would hold much more.

Great Northwest Opens

LOS ANGELES — Great Northwest officially opened for business on June 1 of this year. The Seattle-based company is run by president Jerry Dennon, a former regional and national record sales and promotion man, record distributor and producer. He is assisted by Lou Lavinthal, former chairman of the board with ABC Records & Tapes Sales, and Stan Jaffe, former executive vice-president of ABC Records & Tapes Sales.

The basis for the firm is artist management; this is handled by a wholly-owned subsidiary, the Omega Management Co. Great Northwest is actively developing its manufacturing arm via the Great Northwest Music Co. label. The aim of the label is twofold: first, to regionally release and test market product, primarily singles, that then can be leased to major labels for national distribution and, secondly, as an independent label for its own national releases through a network of selected independent distributors.

Vee Jay Began, Stays, With Independents

LOS ANGELES — Beginning with independent distributors when the company was first getting started in Chicago in 1955, Vee Jay International, under the guidance of president Betty Chiappetta, will stick with them as it once again attempts to become a major power on the recording scene.

"From the earliest days of Vee Jay, independent distributors have supported us," said Ms. Chiappetta. "They took us from strictly an R&B label over to the pop field. Unlike other distributors, ours didn't try to pigeonhole our acts into specific categories; rather, they tried to get them airplay and sales wherever they could."

Ms. Chiappetta said the distributors would often pay in advance in order to allow Vee Jay to continue everyday functioning because they believed in and admired the label and its artists. "The financial and promotional support they gave us," Ms. Chiappetta reflected, "really paid off for them when we landed the Four Seasons and the Beatles."

Vee Jay's president is counting on the same kind of help from her distributors today, as her company doesn't have any promotion staff of its own and has yet to deal with radio stations on a promotion level: "Many of our distributors are the same ones that Vee Jay was using when it first started. They've helped us in the past and I know they'll help us now."

Ms. Chiappetta plans on using independent promotion people to help out whenever and wherever necessary: "A small label has no other way to go. We can't afford to have permanent promotion people in every area but we can afford to bring someone in when necessary. They can generally do a better job for you because they're in constant contact with other labels and the important people."

Started in Chicago, Vee Jay was one of the first black-owned record companies to become a major corporation. Known for its longevity of product, Vee Jay specialized in R&B, jazz and gospel sounds, watching as each of them crossed over to the period's pop playlists.

In the mid-'60s, the company, facing many internal problems, went under. In 1967, current president Betty Chiappetta, along with Randy Wood, acquired the company out of bankruptcy, moved it to Burbank, California, and began reassembling the pieces.

Licensing the catalog until its feet were regained, Vee Jay is presently set to release its first new product in more than a decade. The company now has four labels — Vee Jay, Pollie, Dynasty and Epitaph — and two music publishing companies — Donna Lee Music (ASCAP) and Peglari Music (BMI). It has also just completed a move in Burbank to larger facilities.

JEANS ON

by
David
Dundas

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fr 4

That's why our profits are ridiculous. I think everybody in the record business should take a hard look at what the cost is and evaluate it."

Both Ales and Motown's vice president in charge of sales, Mike Lushka, deed an advantage to the independent distributor on the basis of his lifelong familiarity with the industry. Said Lushka, "I think localizing independent distribution can break a record. It was proven by Jimmy Schwartz with the Commodores and Jack Lewerk with Smokey Robinson. These men grew up with the record business and they are attuned to the changes within it." Ales elaborated saying, "I think if you look at most of the successful independent record companies today they're either run by a record man who was a distributor or a former record company employee, as opposed to an attorney or an accountant. At one time we had record companies either run by a creative person or a sales and marketing person. Then, somewhere down the line, the accountant and the attorney became president and their only concern was the bottom line. In my opinion, a Ralph Kaffel or a Henry Stone, both of whom were in the distribution business, are the perfect examples of record men. That's why independent distributors take to them and work hard for their companies."

Friendly Competition

Ales views the friendly competition between independent distributors as another key factor. "I remember Jimmy Schwartz calling me on "Please Mr. Postman" by the Marvelettes and saying he was going to break it, which he did. When I told Harry Apostolaris that Jimmy was up to 26,000, Henry said, 'Send me another 5000.' That competition has always been crucial in breaking an act in a market and I think independent distributors break acts better and quicker than anyone else."

Though Ales approximates that the market share of the independents is somewhere between 40 and 50 percent, he is quick to point out that this is a considerable increase over years past. "I think the strength of independent distribution is growing all the time. The myth that they can't do the volume of the majors has been disproven by a Stevie Wonder or Peter Frampton and the rumor that they don't pay their bills is somewhat of a fallacy."

Lushka emphasized, "Someone once told me 'There's 32 distributors waiting for you guys to get cold so we don't have to pay you.' Most distributors today are honest businessmen and they realize that manufacturers are their lifeblood and some of them pay in front. I think you have to be realistic about collection and realize the distributor's problem is he is willing to realize yours."

Long Time Associations

"Remember," said Ales, "a lot of our distributors have been with us for sixteen years so I don't think the grass is greener on the other side. If you have a problem, try to sit down and figure it out. If we've oversold a guy and he's got returns, they belong to us. The day we think that what we sell is the independent distributor's responsibility come hell or high water that's the day we don't belong in the record business."

Greedy Switches Its Distributors In S.F., Chicago, Baltimore

LOS ANGELES — The recent switch by Greedy Records of its distributors in Baltimore, San Francisco and Chicago is the result of label president Wally Roker's desire to "see Greedy product handled on more of an individual basis so that it doesn't get lost in the shuffle."

On November 4, Greedy switched from M.S. Distributors to Pacific Records and Tapes in San Francisco and from Schwartz Brothers to Zamoiski in Baltimore. The first change of the label's distributors came two weeks before the November 4 switch, when Greedy's product was transferred from M.S. Distributing to London Distributing in Chicago.

"The change came primarily as a result of the strong hold A&M and Motown had on the operations in those cities," Roker related. "If you consider A&M and Motown together, it's a major job to distribute that product. Mine's a smaller company, but as active as A&M and Motown are. The distributors we were using almost didn't have the time to even handle our label. That's the reason for the switch."

Industry Doesn't Hold To Trad. Economics

The record business, as Audiofidelity Records president Bill Gallagher sees it, doesn't hold to the traditional laws of economics, where typically a supply of a product is provided to satisfy a demand. Gallagher sees instead a "law of demand and supply." "A demand has to be created as well as a supply," he explained. "We have to sell twice. We have to sell the ear, then the eye."

Gallagher said the role of the independent distributor has changed "radically" over the last 10 or 15 years. "They have changed," he explained, "At one time they only sold to the retailer; they now are into retailing, stores and concessions themselves. It's been a process where the independent distributor became what I call 'verticalized.' "

Acknowledging that many of the major record companies today were originally spawned by independent distributors, Gallagher says the role of independents in the overall explosion of the record industry into a $2½-billion-a-year business has been significant. And with the emergence of many smaller record companies and the move of labels away from larger parent organizations, the need for and importance of independent distributors is as strong as ever.

Indies Have A Sense Of Timing: Wagner

LOS ANGELES — Commenting on the role of independent distributors relative to CTI, Jerry Wagner, CTI's vice president and general manager, opined candidly about their greatest strength.

"They can be very effective when the company has a sense of the right timing," he said. "Independent distributors can be worth their weight in gold."

Wagner's main contention, as might be expected, was that a good distributor can break acts, and can also be quite effective in promoting records in the local territory. But like the rest of the world, he said, there are, of course, good ones and bad ones.

Indy Promo Man Role

Comparing the roles of independent promotion people with those of the distributors themselves, Wagner felt the role of the independent promotion man was "narrower," and in a sense more fixed than the role of the distributor's promotion employee.

Like others questioned, Wagner said it was radio that was "the bottom line." He concurred that air play was the essential ingredient and important responsibility of the promotion man as far as getting records in the stores and getting the product sold.

AA In 25th Indy Year

LOS ANGELES — A.A. Records, operating out of New York for the past 25 years with the Wonderland label, known for its children's records, goes the route of independent distribution because of the "personal attention paid to our line," according to Bob Goeman, the company's vice-president/marketing.

"Probably 75 percent of the specialty lines would fold if it weren't for the independent distributors," Goeman said. "On the other hand, specialty manufacturers can complain of a tougher row to hoe because often retailers and distributors will tend to take the easy road and concentrate only on the hits rather than on the entire catalog."

Radio exposure is not that important to a specialty company, Goeman said. "What we need is for distributors to get the ideas of proper merchandising and marketing across to the retailer; to explain the profit structure involved in carrying our catalog."

Wonderland is in no direct competition with the branches, according to Goeman, because he knows of no branch-owned distributor with a children's records line. "We love our independents," Goeman concluded. "We hope that the pipeline between us will continue to improve."

NAIRD — Independents' Organization Develops Directories To Aid Members

LOS ANGELES — Begun in 1972 in Minneapolis, the National Association of Independent Record Distributors decided at its first organizational meeting to "develop a spirit of business cooperation between small record labels and small distributors," according to Charles Mitchell, NAIRD's past president and now president of Los Angeles-based Takoma Records. NAIRD's first meeting was chaired by Mitchell and attended by about 20 small record companies.

In Its 6th Year

Now in its sixth year of existence (Gene Rosenthal of Adelphi Distributing in Baltimore actually developed the idea for NAIRD in 1971), the organization is supported by 101 labels and 16 distributors, according to president Ed Denson. Denson, who also owns Kicking Mule Records in Berkeley, California, told of two different projects that NAIRD is currently working on to benefit its members.

"We're working on a director of pressing plants so that our members will know what facilities each plant offers and what each charges. A second project is the annotated reviewers director of everyone by categories, who reviews product, either in print or on the air." Denson said the reviewers' directory should help to eliminate the problem of more than one album being serviced by a company to a reviewer. It also, according to Denson, will eliminate a country reviewer receiving a progressive jazz LP and vice versa.

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Henry Stone On 'The Business'

continued from pg. 34

independents and independent distributors disappeared from the scene, the level of creativity would be horrible. The competition is tougher now, and we basically do all our own promotion, and try to coordinate with the distributors as much as we can. We know the help that the distributors need here; it's a matter of working together."

Jim Schwartz On Indies *fr37*

Why have several labels recently broken their affiliations with branch operations? To answer this question, Schwartz offered a specific example. "When UA went from the branch operation to independent distributors, from what I understand, its catalog sales just increased phenomenally. For some reason, the secondary labels of these branch operations just don't seem to get the total coverage. The majors concentrate very much on front-line product. They are so large and have so much product to sell that some of them are guilty of what the independent distributors were guilty of when they had so many lines. They couldn't handle everything. And the majors today have so much product that they can't give everything the proper amount of attention.

Finally, Schwartz pointed out, "I think we move faster (than the majors). I can't imagine a branch manager being on the same level as the owner of an independent distributor. One guy is on salary and reports to somebody, whereas the other guy is operating his business and he can make his decisions and move a lot faster."

Obviously, Schwartz saw a bright future for independent distribution. If A&M and Motown, the two biggest independent labels, were to open branches nationwide, he admitted, "that would have a very serious effect on independent distribution." But he added, "I don't think at any time that independent distribution will be eliminated, because there are certain lines that would be very hard-pressed to stay in business under any other type of distribution."

As for the present, Schwartz declared with pride, "independent distributors have become more recognized by the mere fact of what's happened in 1976. With the volume, with the chart positions, with market penetration and the creation of new acts that happened in '76, it's certainly proof that independent distributors aren't as bad as what they say about them."

Simone *fr34*

In order to compete with the branches, an independent is force to operate with a relatively low mark-up and this is also a problem for Simone. "It's always harder to make a profit with an average mark-up out the door of 12 to 13%. As the prices increase and the inventory increases in value, it becomes more and more didfficult to realize a profit, because of the need to invest in inventory. I think it's going to force the situation into fewer distributors, which is a good thing for me becaue I'll become more profitable. I'm sittin in the right market, which I believe Cleveland is. Our profitability rests on low overhead and high volume, and we have a very profitable company."

Simone doesn't think that if Motown and A&M open more branches, it will be a threat to the independent. "Motown and A&M have muscle because they were built through a combination of their efforts, their distributing arms, the retailers and the racks. The distribution system offered by the independents was sound enought to let them get big, not that the independents made them big companies. I doubt if they will go to branches on a national basis. They only opened where they did becasue they had no alternative. Even if they did go to branch distribution, as the big get bigger, more small ones come along. As long as there are people interested in creating record companies, they're not all going to be able to go into branches. The future is as dim or as bright as you want to make it."

Salstone *fr28*

six good ones around the country — do a much more thorough job than the branches. Plus the manufacturer winds up with the best of both worlds. Number one, he has an identity, and second, he gets a bigger gross for his product, which is a big factor."

Heilicher Views Indy Distr. *fr28*

but this attraction to a promotion person is not as strong as that posed by the pocketbook."

For Heilicher, however, his promotion staff is not among the first casualties to the restrictive profit margins under which he is forced to operate. "In our company," he explained, "the casualty is one less salesperson. Promotion creates sales. They create the potential for sales. You have to get that exposure for your product."

Personal Touch

"Independent distribution gives that flair, that personal touch to the product," Heilicher concluded. "You've got somebody you can go to whose lifeblood is their bottom line. It's not just a paycheck. You don't have that when you're part of a branch operation. You only have it when you go with independent distribution. It's that flair and it's that push, push, push."

Takoma View: Some Good, Some Bad

LOS ANGELES — "If any independent distributor takes a shine to a record," declared Charley Mitchell, president of Takoma Records, "he could really go on it and help the record tremendously."

Takoma has been distributed through independents since the company's inception in 1959, and, although Mitchell feels generally satisfied with his distributors, he said that many "are merely order-takers, they do not go out there and sell records.

"It's a spotty affair," Mitchell declared. "Some independents are really healthy, even robust; however, the situation is in a state of flux. Sometimes one distributor will be really on the ball, and another won't. Then, in a short period of time, they change positions. Different distributors do different things."

Those differences, according to Mitchell, are vast. "Some indies have a separate advertising budget, and go out of their way to work records; often, they hire independent promotion men to help out." The Takoma president declared that instances where indie distributors actually broke records were "very rare," and suggested that while the indies were healthier than a few years ago, that part of the business was still striving towards stability.

"Looking at the east coast," Mitchell advised. "With all the 'price wars' going on, people cutting off their profits so that stores can sell LPs for $2.99, well, I'd hardly call that a healthy business situation."

Stability notwithstanding, Mitchell said that although "branch distribution seemed tremendously effective" he admitted that a small label like Takoma might get "lost in the shuffle" if it hooked up to a branch operation. "Our system has its faults," he concluded, "but it's working. Some individual independent distributors are great, they're really involved, and, since we are in a competitive market, I hope that the aggressive ones will convey that spirit to the order-takers.

Mushroom's Heart Has Risen To 'Name' Act Status In Short Time

NEW YORK — Mushroom Records has come a long way in a short time. From being an obscure label in Vancouver, British Columbia with no "name" acts signed to it, Mushroom has in the past year expanded its area of distribution to include the U.S. and has established one of its groups, Heart, as a major act here as well as in Canada.

Marketed Through Indies

Domestically, Mushroom's releases are marketed through independent distributors. For its international distribution the label recently signed an agreement with Arista Records.

The arrangement with Arista is an exception to Mushroom's general rule, which is to remain strictly independent of the major record companies, according to president Shelley Siegel.

Asked why Mushroom has not taken the relatively easy route of becoming a production company, Siegel replied, "We're a label and we intend to stay a label." He added that in addition to Heart, his five-year-old company has contracts with eight other acts including jazz flautist Paul Horn and Chiliwack, a Vancouver group which has rolled up half a dozen gold records in Canada.

Deals Didn't Work

While the company was still based in Vancouver, Siegel said it made a couple of production deals with Columbia and Island. They didn't work out because "those labels didn't push our product hard enough."

So in order to ensure greater control over the promotion of its own records, Mushroom decided to go it alone.

Record People, N.Y. Specialty Distrib, Believes In Smaller 'Esoteric' Labels

According to one who makes his living by it, the smaller independent distributor dealing primarily in specialty lines looms very important in the record business, yet isn't afforded the recognition and importance he perhaps deserves.

Robert Friedman, owner and general manager of New York's Record People, a distributor of smaller folk, jazz, bluegrass, and classical labels, believes the specialty line distributor is important for two basic reasons.

Specialty Lines

"First of all, many of the bigger name artists and much of the hugely successful music that is being played today is derivative of the music found in some of the specialty lines," he explained. "Secondly, the major retailers who properly stock the specialty lines benefit by getting the truly knowledgeable and avid record collectors and buyers into their stores. They get the real record freaks who know music." And these buyers, Friedman said, are among the steadiest of customers.

Friedman's Record People, with offices in New York and Boston, carries such labels as Takoma, Inner City, Folkways, Rounder, Flying Fish, and Xanadu, among many others. His operation is a distributorship exclusively, and a profitable one, he said. Because of the nature of Record People's business, its territory is sizeable.

No Real Territory

"We don't actually have a well-defined territory," Friedman explained. "We serve many of the major cities, and we also distribute to many of the larger distributors around the country."

Noting the important position independent distributors occupy in the business, Friedman summed up the reasons for their success with the oft-mentioned observation that because of their stance in their own market areas, they have a much better knowledge of what to do in their own backyards.

Frampton Success Proves Indies Viability Says Bang's Bisco

LOS ANGELES — "The fact that A&M has the biggest selling LP in the country ('Frampton Comes Alive')." said Ed Bisco president of Bang Records, "shows you how good independent distributors are."

Bisco is excited that his Atlanta-based Bang Records is working through independent distributors, for besides being payed on time he is "excited by the enthusiasm and interest they have in the music. They get totally behind a product, merchandising-wise, getting everybody involved interested."

He believes that some independent distributors are the best promotion people in the business, while others do need some help. Much of this help comes by way of the independent promotion man:

"The real strong independent promoters have good rapport with the distributors and are very helpful. Working together they are best able to judge the barometer of success for any record."

Formed by Ertegun

Bang Records was formed by Burt Burns, Ahmet Ertegun, Nesuhi Ertegun and Jerry Wexler in 1965. The Atlanta-based independent manufacturer specializes in the golden oldie sound with its Solid Gold label as well as pop-R&B on the Bullet label.

Ed Bisco is Bang's president and he is assisted by Ilene Bisco, vice-president Linda Alter, national pop promotion; Buddy Brown, national sales manager; and Keith Frye, national R&B promo manager.

Labels Must Get Distr. Co-operation

LOS ANGELES — Farr Records, according to its president Michael Ragor, doesn't expect much help from its distributors with promotion of product: "How can you expect a distributor with 150 lines to devote promotion time solely to your label? It's up to us; we have our own promotion department of seven people to handle all phases. Once we get an act that's really selling and it's hot and we hardly need them, then I'm sure they'll be there."

Understanding Problems

Ragor feels that if Farr Records and other independent manufacturers received the cooperation of independent distributors, and if each understood the other's problems, both lives would brighten. But presently problems do persist for the young record company: "Our distributors are paying us very slowly. It's almost like pulling teeth. But it's the nature of the business. It would be unfair to expect our distributors to pay us until we had established ourselves. But we're continually coming through with new products, so why the hell-aren't we getting paid?"

Farr Records began in March 1975 when worldwide industrialist Asa Farr teamed his wealth with musician/businessman Ragor's music industry know-how to create Farr Music Publishing. Just this past February Farr Records was formed. The label's artist roster includes Tom Bresh, The Tribe, Jenny Jackson, Sean Morton Downey, Juniper L'Orange, and Silver, Platinum and Gold.

POP SINGLES

24 CASH BOX

30 BILLBOARD

31 RECORD WORLD

POP ALBUMS

133 CASH BOX

109 BILLBOARD

92 RECORD WORLD

R&B SINGLES

2 CASH BOX

1 BILLBOARD

3 RECORD WORLD

R&B ALBUMS

24 CASH BOX

18 BILLBOARD

21 RECORD WORLD

"

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Indy Gold Record Awards

GOLD RECORD AWARDS
Issued To Independently Distributed Artists by RIAA

ARTIST	TITLE	COMPANY	DATE AWARDED
The Stylistics (S)	You Are Everything	Avco	January 3
Al Green (S)	Let's Stay Together	Hi	January 6
Tom Jones	She's A Lady	Parrot	January 12
Neil Diamond	Stones	Uni	January 17
The Osmonds	Homemade	MGM	January 20
Rolling Stones	Hot Rocks	London	January 20
Donny Osmond	Donny Osmond	MGM	January 26
Joan Baez	Blessed Are	Vanguard	January 31
Joan Baez	Any Day Now	Vanguard	January 31
Elton John	Madman Across The Water	Uni	February 19
Climax	Precious And Few	Carousel	February 21
Joe Tex (S)	I Gotcha	Dial	March 22
Donny Osmond (S)	Puppy Love	MGM	March 24
The Osmonds (S)	Down By The Lazy River	MGM	March 24
Tom Jones	Tom Jones Live At Caesar's Palace	Parrot	March 31
Engelbert Humperdinck	Another Time, Another Place	Parrot	March 31
Jerry Butler & Brenda Lee Eager (S)	Ain't Understanding Mellow	Mercury	April 6
Cher Bono	Cher	Kapp	April 13
The Stylistics (S)	Betcha By Golly, Wow	Avco	April 17
Al Green	Let's Stay Together	Hi	April 28
Al Green (S)	Look What You've Done For Me	Hi	April 28
Sonny & Cher	All I Ever Need Is You	Kapp	May 6
Partridge Family	Partridge Family Shopping Bag	Bell	May 24
The Osmonds	Phase III	MGM	May 29
Creedence Clearwater Revival	Mardi Gras	Fantasy	June 12
Melanie	Gather Me	Neighborhood	June 13
Bill Withers (S)	Lean On Me	Sussex	June 20
Gallery (S)	Nice To Be With You	Sussex	June 20
Billy Preston (S)	Outa-Space	A&M	June 21
David Cassidy	Cherish	Bell	June 30
The Carpenters	A Song For You	A&M	July 10
Fifth Dimension (S)	Last Night I Didn't Get To Sleep At All	Bell	July 12
Wayne Newton (S)	Daddy Don't You Walk So Fast	Chelsea	July 19
Love Unlimited (S)	Walking In The Rain With The One I Love	Uni	July 24
Elton John	Honky Chateau	Uni	July 24
Sonny & Cher	Sonny & Cher Live	Kapp	July 27
Neil Diamond (S)	Song Sung Blue	Uni	July 27
Donny Osmond (S)	Hey Girl	MGM	July 28
Rod Stewart	Never A Dull Moment	Mercury	July 28
Cheech & Chong	Cheech & Chong	Ode	July 28
Mouth & MacNeal (S)	How Do You Do	Philips	August 2
Gilbert O'Sullivan (S)	Alone Again (Naturally)	Mam	August 9
Cheech & Chong	Big Bambu	Ode	August 21
Procol Harum	Procol Harum 'Live' in Concert with the Edmonton Symphony Orchestra	A&M	August 28
Al Green (S)	I'm Still In Love With You	Hi	August 29
Neil Diamond	Moods	Uni	August 31
Bill Withers	Still Bill	Sussex	September 7
Curtis Mayfield	Super Fly (Original Motion Picture Soundtrack)	Curtom	September 7
Humble Pie	Smokin'	A&M	September 8
Chuck Berry (S)	Ding-A-Ling	Chess	September 13
Cat Stevens	Catch Bull At Four	A&M	October 12
Bill Withers (S)	Use Me	Sussex	October 12
Chuck Berry	The London Chuck Berry Session	Chess	October 27
Uriah Heep	Demons And Wizards	Mercury	October 27
Curtis Mayfield (S)	Freddie's Dead (Theme from "Super Fly")	Curtom	October 31
Moody Blues	Seventh Sojourn	Threshold	November 21
Lobo (S)	I'd Love You To Want Me	Big Tree	November 29
Al Green	I'm Still In Love With You	Hi	November 29
Soundtrack	Chilling, Thrilling Sounds Of The Haunted House	Disneyland	December 7
Fifth Dimension	Greatest Hits On Earth	Bell	December 12
Original Cast	Godspell	Bell	December 12
The Stylistics (S)	I'm Stone In Love With You	Avco	December 13
Partridge Family	The Partridge Family At Home With Their Greatest Hits	Bell	December 13
London Symphony Orch. and Chamber Choir with Guest Soloists	Tommy	Ode	December 13
Al Green (S)	You Ought To Be With Me	Hi	December 15
Moody Blues (S)	Nights In White Satin	Deram	December 18
	1973		
Donna Fargo (S)	Funny Face	Dot	January 4
Albert Hammond (S)	It Never Rains In Southern California	Mums	January
Rolling Stones	More Hot Rocks (Big Hits and Fazed Cookies)	London	January 17
Curtis Mayfield (S)	Super Fly	Curtom	January 18
Uriah Heep	The Magician's Birthday	Mercury	January 22
Creedence Clearwater Revival	Creedence Gold	Fantasy	January 26
Donna Fargo	The Happiest Girl In The Whole USA	Dot	January 29
Brighter Side of Darkness (S)	Love Jones	20th Century	February 9
The Stylistics	The Stylistics	Avco	February 16
Various Artists	Wattstax — The Living Word	Stax	March 7
Gilbert O'Sullivan (S)	Clair	Mam	March 22
Vicki Lawrence (S)	The Night The Lights Went Out In Georgia	Bell	April 2
Dawn (S)	Tie A Yellow Ribbon Round The Old Oak Tree	Bell	April 2
The Stylistics (S)	Break Up To Make Up	Avco	April 6
Al Green (S)	Call Me (Come Back Home)	Hi	April 23
The Sweet (S)	Little Willy	Bell	April 25
Ohio Players (S)	Funky Worm	Westbound	May 14
The Carpenters (S)	Sing	A&M	May 17
Sylvia (S)	Pillow Talk	Vibration	May 21
Independents (S)	Leaving Me	Wand	May 23
Curtis Mayfield	Curtis	Curtom	June 6
Curtis Mayfield	Back To The World	Curtom	June 6
Barry White (S)	I'm Gonna Love You Just A Little More Baby	20th Century	June 6
The Carpenters	Now & Then	A&M	June 7
The Stylistics	Round 2	Avco	June 14
Carole King	Fantasy	Ode	June 26
Billy Preston (S)	Will It Go Round In Circles	A&M	June 27
Isaac Hayes	Live At The Sahara Tahoe	Stax	July 3
Al Green	Call Me	London	July 12
Bloodstone (S)	Natural High	London	July 19
Original Artists	Dick Clark: 20 Years Of Rock 'N' Roll	Buddah	July 20
Fred Wesley & The JB's (S)	Doin' It To Death	People	July 23
The Dells (S)	Give Your Baby A Standing Ovation	Cadet	July 30
Cat Stevens	Foreigner	A&M	August 1
The Carpenters	Yesterday Once More	A&M	August 13
Maureen McGovern (S)	The Morning After	20th Century	August 14
Stories (S)	Brother Louie	Kama Sutra	August 22
Bobby Pickett (S)	Monster Mash	Parrot	August 28
Al Green (S)	Here I Am (Come And Take Me)	Hi	August 28
Gilbert O'Sullivan (S)	Get Down	Mam	September 18
Focus	Focus 3	Sire	September 26
Cheech & Chong	Los Cochinos	Ode	October 2
Dawn (S)	Say, Has Anybody Seen My Sweet Gypsy Rose	Bell	October 9
Rod Stewart	Sing It Again Rod	Mercury	October 12
Uriah Heep	Uriah Heep Live	Mercury	October 12
Johnny Taylor (S)	I Believe In You (You Believe In Me)	Stax	October 23
Gladys Knight & The Pips (S)	Midnight Train To Georgia	Buddah	October 18
Sha Na Na	The Golden Age Of Rock 'N' Roll	Kama Sutra	November 1
Gladys Knight & The Pips	Imagination	Buddah	November 6
Barry White	I've Got So Much To Give	20th Century	November 6
The DeFranco Family Featuring Tony DeFranco (S)	Heart Beat — It's A Lovebeat	20th Century	November 6
Isaac Hayes	Joy	Stax	November 28
The Carpenters	The Singles 1969-1973	A&M	December 11
The Carpenters (S)	Top Of The World	A&M	December 11
Al Wilson (S)	Show And Tell	Rocky Road	December 17
Billy Preston (S)	Space Race	A&M	December 18
Staple Singers (S)	If You're Ready	Stax	December 19
	1974		
Byron MacGregor (S)	Americans	Westbound	January 8
Al Green	Livin' For You	Hi	January 22
Gladys Knight & The Pips (S)	I Have Got To Use My Imagination	Buddah	January 30
Love Unlimited Orchestra	Love's Theme	20th Century	February 7
Barry White	Stone Gon'	20th Century	February 7
Terry Jacks (S)	Seasons In The Sun	Bell	February 14
Kool & The Gang (S)	Jungle Boogie	DeLite	February 21
Sister Janet Mead (S)	The Lord's Prayer	A&M	April 8

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Indy Gold Record Awards

Gladys Knight & The Pips (S)	The Best Thing That Ever Happened To Me	Buddah	April 15
Ray Stevens (S)	The Streak	Barnaby	April 24
Love Unlimited Orchestra	Rhapsody In White	20th Century	April 29
Bachman-Turner Overdrive	Bachman-Turner Overdrive II	Mercury	May 9
Kool & The Gang	Wild And Peaceful	DeLite	May 10
The Stylistics (S)	You Make Me Feel Brand New	Avco	May 22
ZZ Top	Tres Hombres	London	May 23
William DeVaughn (S)	Be Thankful For What You Got	Roxbury	May 31
Gladys Knight & The Pips	Claudine-Motion Picture Soundtrack	Buddah	June 7
Kool & The Gang (S)	Hollywood Swinging	DeLite	June 21
Ohio Players	Skin Tight	Mercury	June 28
Original Soundtrack	The Great Gatsby	Paramount	July 8
Gladys Knight & The Pips	On And On	Buddah	July 15
Pointer Sisters	That's A Plenty	Blue Thumb	July 25
Paper Lace (S)	The Night Chicago Died	Mercury	August 9
The Stylistics	Let's Put It All Together	Avco	August 12
Bachman-Turner Overdrive	Not Fragile	Mercury	August 30
Rick Wakeman	Journey To The Centre Of The Earth	A&M	September 4
Barry White (S)	Can't Get Enough Of Your Love, Babe	20th Century	September 11
Barry White	Can't Get Enough	20th Century	September 19
Quincy Jones	Body Heat	A&M	October 9
Cheech & Chong	Cheech And Chong's Wedding Album	Ode	October 9
Bachman-Turner Overdrive	Bachman-Turner Overdrive	Mercury	October 11
Billy Preston (S)	Nothing From Nothing	A&M	October 17
Carole King	Wrap Around Joy	Ode	October 16
Ohio Players (S)	Skin Tight	Mercury	October 25
Traffic	When The Eagle Flies	Island	November 5
Gladys Knight & The Pips	I Feel A Song	Buddah	November 12
B.T. Express (S)	Do It ('Til You're Satisfied)	Scepter	November 25
Carl Douglas (S)	Kung Fu Fighting	20th Century	November 27
Moody Blues	This Is The Moody Blues	Threshold	December 2
Various Artists	Here's Johnny . . . Magic Moments From The Tonight Show	Casablanca	December 5
Bachman-Turner Overdrive (S)	You Ain't Seen Nothing Yet	Mercury	December 13
Ohio Players	Fire	Mercury	December 13
Barry White (S)	You're The First, The Last, My Everything	20th Century	December 18

1975

Al Green	Al Green Explores Your Mind	Hi	January 10
Al Green (S)	Sha-La-La (Make Me Happy)	Hi	January 22
Ohio Players (S)	Fire	Mercury	January 23
Barry Manilow (S)	Mandy	Bell	January 31
Dawn	Dawn's New Ragtime Follies	Bell	January 31
Carpenters (S)	Please Mr. Postman	A&M	February 11
B.T. Express	Do It ('Til You're Satisfied	Scepter	March 6
Johnny Rivers	A Touch Of Gold Vol. II	Imperial	March 6
Johnny Rivers	Johnny Rivers' Golden Hits	Imperial	March 6
Tony Orlando & Dawn	Tuneweaving	Bell	April 1
Frankie Valli (S)	My Eyes Adored You	Private Stock	April 1
Love Unlimited Orchestra	White Gold	20th Century	April 8
Barry White	Just Another Way To Say I Love You	20th Century	April 8
Styx	Styx II	Wooden Nickel	May 1
Sammy Jones (S)	Chevy Van	GRC	May 5
Bachman-Turner Overdrive	Four Wheel Drive	Mercury	May 27
Carpenters	Horizon	A&M	June 17
Van McCoy & The Soul City Symphony (S)	The Hustle	Avco	June 26
ZZ Top	Fandango	London	June 27
Captain & Tennille (S)	Love Will Keep Us Together	A&M	July 1
Barry Manilow	Barry Manilow II	Bell	July 18
War	Why Can't We Be Friends?	United Artists	July 25
The Charlie Daniels Band	Fire On The Mountain	Kama Sutra	July 30
Captain & Tennille	Love Will Keep Us Together	A&M	August 1
B.T. Express (S)	B.T. Express	Scepter	August 4
Cat Stevens	Cat Stevens' Greatest Hits	A&M	August 15
Kool & The Gang	Light Of Worlds	DeLite	August 18
War (S)	Why Can't We Be Friends?	United Artists	August 19
Barbra Streisand & James Caan	Funny Lady (Original Soundtrack Recording)	Arista	September 8
Hamilton, Joe Frank & Reynolds (S)	Fallin' In Love	Playboy	September 12
Dickie Goodman (S)	Mr. Jaws	Private Stock	September 19
Tony Orlando & Dawn	Tony Orlando & Dawn's Greatest Hits	Arista	September 24
Kris Kristofferson & Rita Coolidge	Kris & Rita: Full Moon	A&M	October 20
Rick Wakeman	The Six Wives Of Henry VIII	A&M	October 20
Joan Baez	Diamonds And Rust	A&M	November 11
Kiss	Alive!	Casablanca	December 4
Bay City Rollers (S)	Saturday Night	Arista	December 16
Captain & Tennille (S)	The Way I Want To Touch You	A&M	December 17
Barry Manilow	Trying To Get The Feeling	Arista	December 30
Bay City Rollers	Bay City Rollers	Arista	December 31

1976

Barry Manilow (S)	I Write The Songs	Arista	January 6
Cat Stevens	Numbers	A&M	January 15
Cat Stevens	Mona Bone Jakon	A&M	January 15
Donna Summer	Love To Love You, Baby	Oasis	January 19
The Electric Light Orchestra	Face The Music	United Artists	January 23
Creedence Clearwater	Proud Mary	Fantasy	January 28
Donna Summer (S)	Love To Love You, Baby	Oasis	February 19
Peter Frampton	Frampton Comes Alive	A&M	February 27
Barry White	Barry White's Greatest Hits	20th Century	March 9
Captain & Tennille	Song Of Joy	A&M	March 10
Carole King	Thoroughbred	Ode	March 25
Brass Construction	Brass Construction	United Artists	March 31
Captain & Tennille (S)	Lonely Night	A&M	April 8
Nazareth (S)	Love Hurts	A&M	April 8
Nazareth	Hair Of The Dog	A&M	April 8
Blackbyrds	City Life	Fantasy	April 9
Gladys Knight & the Pips	2nd Anniversary	Buddah	April 12
Eric Carmen (S)	All By Myself	Arista	April 21
Kiss	Destroyer	Casablanca	April 22
Parliament	Mothership Connection	Casablanca	April 26
Maxine Nightingale (S)	Right Back Where We Started From	United Artists	April 27
The Brothers Johnson	Look Out For #1	A&M	May 12
Jimmy Dean (S)	I.O.U.	Casino	May 20
The Electric Light Orchestra	Ole ELO	United Artists	June 18
Henry Gross (S)	Shannon	Lifesong	June 18
Donna Summer	Love Trilogy	Oasis	June 29
Carpenters	A Kind Of Hush	A&M	July 14
Captain & Tennille (S)	Shop Around	A&M	August 13
Barry Manilow	This One's For You	Arista	August 17
War	War's Greatest Hits	United Artists	August 24
Walter Murphy & The Big Apple Band (S)	A Fifth Of Beethoven	Private Stock	September 8
Heart	Dreamboat Annie	Mushroom	September 8
Peter Frampton	Frampton Comes Alive	A&M	September 13
War (S)	Summer	United Artists	September 14
More, More, More	Buddah	Buddah	September 28
Connection (S)			
Parliament (S)	Tear The Roof Off The Sucker	Casablanca	October 19
Parliament	The Clones Of Dr. Funkenstein	Casablanca	October 19
Barry Manilow	Barry Manilow I	Arista	October 22
The Electric Light Orchestra	A New World Record	United Artists	October 25
Walter Murphy	A Fifth Of Beethoven	Private Stock	October 26
Marlo Thomas	Free To Be You And Me	Arista	October 28
Kiss	Rock And Roll Over	Casablanca	November 11
Donna Summer	Four Seasons Of Love	Oasis	November 11
Brass Construction	Brass Construction II	United Artists	November 12
Paul Anka	Times Of Your Life	United Artists	November 15

PLATINUM RECORD AWARDS — 1976

Peter Frampton	Frampton Comes Alive!	A&M	April 8
The Brothers Johnson	Look Out For #1	A&M	September 13
Parliament	Mothership Connection	Casablanca	September 20
Captain & Tennille	Song Of Joy	A&M	September 23
Heart	Dreamboat Annie	Mushroom	November 5
Kiss	Destroyer	Casablanca	November 11

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Major Artists Broken By

Peter Frampton

When Peter Frampton left Humble Pie four years ago, nobody, including Frampton himself, could have anticipated that he would someday have both the best selling live album ever, and the best selling 2-LP set ever. Peter Frampton is the success story of 1976, with his "Frampton Comes Alive" being certified gold on February 27, platinum on April 8, and having sold in excess of five million, according to A&M Records. The LP is currently #5 on the **Cash Box** album chart after 44 weeks.

Frampton's astounding success is no fluke. His fluent, melodic guitar playing and proficient compositional crafts were honored through years of playing, singing and writing, first with The Herd, then Humble Pie, and finally as a solo artist. Taking to the road to hone his solo style, he followed "Winds Of Change" with "Frampton's Camel," the album where his current hit, "Do You Feel," was first recorded. He continued winning new fans in concert while continuing his recorded legacy on the albums "Somethin's Happening" and "Frampton" (which was certified gold on September 13). On "Frampton Comes Alive" the years of hard work rapidly paid off, and he jumped from cult favorite to the pinnacle of stardom.

★

Donna Summer

In the fourteen months since "Love To Love You Baby" first broke in New York discos, Donna Summer has compiled a highly impressive sales record reflected by three gold albums and one gold single and that rapidly attained success shows no sign of waning. Her third and latest album, "Four Seasons Of Love" on Casablanca's Oasis Records, has already been certified gold, and is currently bulleting at #49 on the **Cash Box** albums chart.

Since "Love To Love" was edited and crossed over to the pop chart, triggering sales of over one million units, the popularity of Summer's "Love To Love" and "Love Trilogy" albums has made her one of America's best-selling female vocalists. Summer's popularity has been matched by the national controversy and publicity resulting from the unabashed sexual quality of her music.

In fact, "Love To Love" was patterned after the explicit and widely banned French song about love-making, "Je T'aime." Her recent sold-out appearance at New York's Roseland Ballroom confirmed the affirmative audience response to Summer's musical approach.

Now 26 years old, Donna Summer was born and raised in Boston and moved to Europe, where she obtained a job as a cast member in a Munich, Germany theatrical company's production of "Hair." Summer also appeared in European productions of "Porgy and Bess," "Showboat" and "Godspell," before meeting Giorgio Morder and Pete Bellotte, owners of Oasis Records, who first recorded her. Two of her songs became European hits, and Morder brought the songs plus "Love To Love," to Neil Bogart, president of Casablanca Records.

★

Barry Manilow

Barry Manilow has continued to prove himself a consistent artist over the past year, maintaining a broadly based following in the pop market. His reputation as a top-10 charting singles artist was supported at the year's inception, with gold certification for "I Write The Songs" coming on January 6. Manilow's strength as an album artist was evident as well, with his latest Arista LP, "This One's For You," reaching the top 10 of the **Cash Box** top 100 albums chart, as well as achieving gold certification on August 17. Steady sales of Manilow catalog were borne out by the October 1 gold certification of "Manilow I" on Arista. He won honors as the top male vocalist in **Cash Box** in terms of singles in the most recent annual chart assessment.

Manilow's current national tour, including a headlining engagement on Broadway, extends through February. An often-viewed performer on nationwide television's live concert programming, Manilow spent the time just prior to the beginning of his tour helping to write and stage his first network television special, taped in September and scheduled to air in February.

A student of the New York College of Music and later Juilliard who began arranging and composing at an early age, Manilow first broke prominently into pop recording as Bette Midler's musical director, conductor, arranger and co-producer of her albums. His newest single is "Weekend In New England."

Commodores

Six graduates of the Tuskegee Institute in Alabama, collectively known as the Commodores, are also known as distinguished alumni who have succeeded in business — the music business. The group's latest single, "Just To Be Close To You," is currently on the **Cash Box** top 100 singles chart, while their album "Hot On The Tracks" is #24 on the **Cash Box** top 100 album chart, having been highly charted for most of the five months since its release.

Three of the Commodores' four albums, "Machine Gun," "Movin' On" and "Hot On The Tracks," have each sold over a million units, according to Motown Records. National tours with groups like to O'Jays, the Rolling Stones and Stevie Wonder exposed the Commodores to a wide audience and have cultivated their growing album sales.

The members of the group, Walter Orange, lead vocalist and drummer; Thomas McClary, lead guitarist; Ronald LaPread, bass and trumpeter; Lionel Richie, saxophone; William King, trumpet; and Milan Williams, keyboards, got together while freshmen at Tuskegee, and went to New York after graduation, where they were discovered at Town Hall while still known as The Jays. They were then booked for one night at Small's Paradise in Harlem, but that engagement at the historic club lasted one month.

The Commodores were signed by Motown in 1970.

★

Carole King

Having an album on the **Cash Box** top 200 album chart is a newsworthy event for most artists. For Carole King, having an album off the **Cash Box** album chart in November after an unprecedented 286 weeks was unusual. The album, of course, is "Tapestry," the best selling pop album in the history of the music industry.

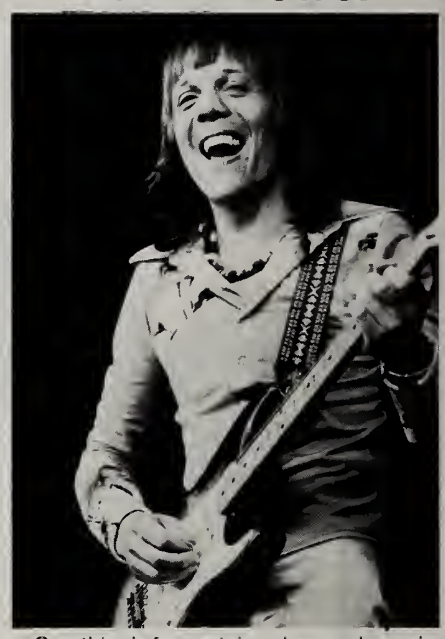
Just as Carole King's "Tapestry" album has been a long-standing success, so has her ability to write hit singles for other artists. "Will You Love Me Tomorrow," written with Gerry Goffin and recorded by the Shirelles in 1961, became a best-seller, and began King's string of popular songs.

Perhaps King's most memorable and popular single has been "You've Got A Friend," a runaway gold record for her and a notable hit for James Taylor, who was one of more than 17 artists to record the song. No doubt, however, many King fans would argue that another song culled from "Tapestry," "It's Too Late," has become one of King's distinct trademarks.

However, after an album sells that many units, all the songs have to be considered classics. King's popular touch, nurtured throughout the 60s with Gerry Goffin (her husband then) during their era of "Brill Building Hits," played an important role in guiding the future direction of rock music.

★

Robin Trower



One thing's for certain, when rock music fans argue who is the best lead guitar player, the name of Robin Trower will probably be included. Since leaving Procol Harum in 1971, Trower has recorded five albums on his own, establishing a reputation as one of hard rock music's most popular guitarists.

Trower's prolific output of music is currently represented on the **Cash Box** pop albums chart by "Long Misty Days" on Chrysalis Records, which now occupies the #26 position. The English musician, perhaps best known for his high energy live performances, is complementing his albums' strong showing by giving his audience what they want — live Trower.

In fact, Trower himself emphatically states "Live music is my medium." As a result, his previous album, "Robin Trower Live," captured the artist in his most natural environment before an audience. However, Trower's second album, "Bridge Of Sighs," which went gold in 1973, remains his most popular.

Trower's first group, which he joined when he was 16, was called the Paramounts and included Gary Brooker, Chris Copping and B.J. Wilson. After playing throughout England, Trower joined Procol Harum in 1967 and remained with the group for four years, through the release of "Broken Barricades." "Song For A Dreamer" on the "Barricades" album was dedicated to and influenced by Jimi Hendrix, and impelled Trower to perform solo, a move he and his fans have never regretted.

Independent Distributors

War

LOS ANGELES — Few recording groups today can claim a history that has spanned years of friendship and creative energy, as well as four platinum albums, nine gold singles, two gold albums, and sales of some 18 million records worldwide, according to United Artists. War is a combination of seven individuals functioning as one musical unit: Papa Dee Allen, Harold Brown, Charles Miller, Howard Scott, B.B. Dickerson and Lonnie Jordan (who grew up and played together in Long Beach, California), who upon meeting harmonica player Lee Oskar and singer Eric Burdon of the Animals in 1969 dubbed themselves War. After two albums and a hit single with Burdon, "Spill The Wine," the group struck out on their own.

Their first solo record, "War," and a subsequent tour gave them a degree of sales credibility in the soul market. "All Day Music," the band's second LP, contained their first two gold singles (the title cut and "Slippin' Into Darkness"), and catapulted the group to national prominence. Their string of hits hasn't ceased since, culminating this year with "War's Greatest Hits" (currently at #37 on the **Cash Box** album chart after 14 weeks) being certified gold on August 24 and the single "Summer" receiving gold certification September 14. "We gear our music to the average person," says percussionist Papa Dee Allen. "People forget fast, and we're not the kind of group to rest on hits. We owe it to ourselves and the people we play for to keep doing our kind of music." Songs like "Cisco Kid," "Gypsy Man," "Me and Baby Brother," "Why Can't We Be Friends" and "Low Rider" bear out that contention.

★

Walter Murphy

Twenty-four year old Walter Murphy has taken but a few months to build up an admirable track record as an artist on Private Stock Records. His first single for the label, "A Fifth Of Beethoven," climbed to the number one position on the **Cash Box** top 100 chart, and was certified gold September 8. Spurred by the popularity of that disco adaptation of the Beethoven symphony, Murphy's album of the same title achieved gold certification on October 26, as well as charting within the top 20.

Although his prominence as a recording artist is something new, Murphy has been working with music nearly all his life. He studied classical and jazz piano at the Manhattan School of Music and has spent the last few years writing commercials and for television, conducting and recording with other artists, as well as performing with his own group.

Murphy has appeared on many nationwide television variety shows. As his current single, "Flight 76," retains its bulleted status on **CB**'s charts, he has been involved in many projects, including the composition of a major film score for Hollywood.

★

Bay City Rollers

The Bay City Rollers emerged in America a little over a year ago, riding the crest of their popularity in Britain, Europe and Australia. The plucky determination and shining optimism of the five young Scottish lads paid off on their first album and single, both of which went gold. The single "Saturday Night" was followed by three more singles, "Money Honey," "Rock And Roll Love Letter" and "I Only Want To Be With You" (which recently reached #8 on the **Cash Box** singles chart).

But the Rollers have not only created hits in the U.S., they've also created excitement. Their promotional visits to stores and radio stations across the country have been mobbed by loyal fans, and their recent selected concert tour was greeted by the same frenzied audience response that they've generated in their native Britain. The Rollers are Derek Longmuir, Stuart "Woody" Wood, Les McKeown, Eric Faulkner and Pat McGlynn (who recently replaced Ian Mitchell).

★

ELO

Since their debut album in 1972, the Electric Light Orchestra have been an innovative force thoughout their career. Begun as an experimental attempt to use strings and classical influences in the context of rock and roll, ELO has become a hands-down commercial and artistic success. Their latest album, "A New World Record," was certified gold on October 25, making it their fourth gold disk in a row. "We all have the same twenty chords to work with," says guitarist/vocalist/songwriter/group leader Jeff Lynne — but ELO has used them to create six hit songs and a string of sold-out concerts on their last American tour.

ELO's first American release was "No Answer," but it was their mixture of Beethoven and Chuck Berry on a cut from "ELO II" that gave them their first hit single: "Roll Over Beethoven."

"Showdown" showed strong action regionally, followed by "Can't Get It Out Of My Head," which broke the group nationally and helped give them their first gold album, "Eldorado." Since then "Boy Blue," "Evil Woman" and "Strange Magic" have kept ELO near the top of the singles charts, while "Face The Music" and "Ole ELO" (a greatest hits collection) have garnered the band two more gold albums.

ELO is composed of Lynne, Bev-Bevan on drums, Richard Tandy on keyboards, Kelly Groucutt on bass and the string section of Mik Kamiski on violin, plus Melvyn Gale and Hugh McDowell on cellos. "People like to pigeonhole things," says Lynne. "I think our music borders on a lot of styles."

★

Heart

For Heart, 1976 has proven to be the year that the American-born group took its Canadian success back across the border, resulting in a substantial charting impact in the American market. Clearing the top five on the **Cash Box** top 100 singles chart, the group's "Magic Man" was certified gold September 8. Their top ten charting album on Mushroom Records, "Dreamboat Annie," was officially deemed platinum on November 5.

The group is centered around lead vocalist Ann Wilson, and her guitarist sister Nancy, both of whom come from a musical background, and are composers of Heart's material. The band also includes Steve Fossen, Roger Fisher, Mike Derosier and Howard Leese. The group was a fixture on the club circuit until they caught the attention of a Vancouver studio engineer, who brought them to producer Mike Flicker. The next step was a contract with Mushroom Records, and the first international hit records for the group as well as for its fledgeling record company.

Al Stewart

Having established a reputation as an intelligent, poetic singer-songwriter, British artist Al Stewart is beginning to attain a significant measure of commercial success. Stewart broke into the top 30 of the **Cash Box** albums chart for the first time in his career with the release of his latest album "Year Of The Cat" on Janus Records, currently at #29 on the chart. A national tour coincided with the album's October release, and a European tour followed in mid-November, with the U.S. tour scheduled to resume in December.

Stewart has long been a favorite of progressive FM programmers because of the imaginative, literary qualities of his lyrics, exemplified by his ballad "Roads To Moscow."

After starting his career as a rhythm and blues musician in Glasgow, Scotland, Stewart turned to writing and performing original folk songs, which resulted in a contract with CBS Records in England in 1968. The following year his album "Love Chronicles" was voted "folk album of the year by the British music magazine Melody Maker.

After four albums for CBS in England, Stewart's first album for Janus, "Past, Present And Future," was released in 1974. The album and subsequent tour established the artistic groundwork for Stewart's current success in America.

★

Henry Gross

For Brooklyn-born Henry Gross, 1976 proved to be a crucial year full of change. He moved to Lifesong Records, newly formed by his longtime producers Terry Cashman and Tommy West. He recorded his first album for the new label, "Release," and the first single from that album, "Shannon," became Gross' first million seller, certified gold on June 18. It was Lifesong's first gold record.

continued on pg. 90

Bogart On Casablanca's New Artists fr 4

have fights. From time to time we'll have different ideas on developing an act in a territory but we'll always listen because the independent distributor has to be right. He is in control of his territory and we try to give him the basics to succeed there — advertising, promotion, etc."

Of all the attributes Bogart finds possessed by independent distributors perhaps the singularly most important concerns the foundation of Casablanca's success — new artists. Kiss, Donna Summer, Parliament have all risen to prominence through selective exploitation of this principle and the principle is breaking new acts. "I think independent distributors probably break acts quicker than any system of distribution ever known. It all goes back to the fact that they are people fighting for survival. Remember, certain people in our industry hailed independent distribution as dead several years ago, but today we have a whole group of distributors who are survivors of those times. I mean, they lost Atlantic, Elektra, all these important labels, yet they were able to fight back and the giants of yesterday are still the giants of today. The important people of yesteryears are still important even though some of them lost anywhere from 65-75 percent of their business, maybe even 95 percent. They were able to hold on and their success today reflects their ability to survive at all costs.

Heilicher

Adding emphasis to Bogart's accolades to the independents, Larry Harris remarked, "Look at the Heilicher chain with all the independent distributors that they have in Atlanta and St. Louis. They are incredible in breaking acts. Their Atlanta branch breaks acts better than anybody."

"That's right," remarked Bogart, "they will call us and say 'hey we want to go with the B side of that record — we think this is strong.' They put their reputation on the line. In many cases they come up with their own advertising and marketing concepts."

Bogart views the roles of the independent distributor much as he does that of the non-network television station: "The three major networks never accepted or acknowledged that 'Mary Hartman, Mary Hartman' could be the most important TV show to come along in the last three or four years. The people we deal with in independent distribution are record people, first and foremost and when they believe in an artist they're willing to take a chance regardless of anyone else's opinion. As independents in the record business I feel we as a group of people are very close. We spread information amongst ourselves. Our distributors, and there are some exceptions who might handle four or eight independent lines, carry less product than do the majors. This gives us more energy to build less acts so that we succeed more times. Anyone who feels we're not competitive should check the number of independent albums on the chart."

The much ballyhooed supposition that the independent distributor chronically fails to pay his bills was promptly refuted by Bogart, who suggested, "The problem of collection exists for two people. It exists for the record label that has no hits and ships goods into a distributor who therefore doesn't pay for it because they don't want the goods in the first place, but it also exists for the majors as well. Casablanca's policy is to stay a day backordered. That way we know our return is minimum. I think our 12 percent return over the past 2½ years is proof of that. The problem of payment doesn't exist for independents who are successful. I would say our collections run between 95 and 110 percent a month. Anytime we've been in a position where we've wanted excess cash to be able to buy an act or enter into negotiations, a phone call to our distributors will end up getting us an additional 10 to 20 percent of the money from next month."

'They Make It Easy'

Harris summed up his affinity for independent distribution remarking, "They make it very easy for us because they know their market — they live there — they know it better than anybody else and they've lived there all their lives. Alpha, our distributor in New York, has a distinct advantage because its people walk the streets there. It's easier for us to motivate our distributors and consequently it's easier for us to get our product to the consumer. When we were with national distribution I think we were competing with more labels than we are now. There are a lot of labels under the WEA banner and we felt that we were not the number one priority and rightfully so. Warners naturally had an allegiance to its own acts before they had an allegiance to ours."

In perspective Bogart feels that the philosophy of Casablanca is aptly matched by that of independent distribution. "We put out a limited amount of product and we're glad to say we work an album until it disintegrates. Our batting average on the charts has to be running 70-80 percent of all we release. Independent distributors understand the way we work and they seek to help us all the time. Our attitude is that if we succeed, we succeed with everybody and if we fail, we fail by ourselves. The company is billing over $30 million dollars this year and running over 10 percent profit. I have to feel that our independent distributors know that they are a big part of that success."

Ellis & Licata, Chrysalis Execs. On Indie Dist. fr 17

same accounts, there is little validity to any assertion that branch distributorship can help a company break acts significantly better than independents can contribute to the success of an artist.

Good Records Sell

"A good record will sell no matter how it is distributed," he said.

For Ellis and Licata, then, independent distributorship today is the only obvious and practical approach to selling Chrysalis product. For them, seeking branch distributorship was almost out of the question.

"If we went through a branch at this point," Ellis said, "then we wouldn't be a record company — we'd be a label." And being a label was exactly why Chrysalis left Warner Brothers in the first place.

Commenting further on their new-found independence, Ellis and Licata explained the basic advantage they have realized through status as an independent record company. Both men said that as a label, Chrysalis had been in the position of having to convince its parent company to promote Chrysalis artists and provide the all-important dollars and devices for effective promotion. Today, Chrysalis is in the position, they said, to promote its 20 or more acts on its own.

Band Member Agrees

(A recent interview with Chrysalis band Steeleye Span corroborated this assertion. As band member Bob Johnson explained to **Cash Box** several weeks ago: "It was primarily through Chrysalis becoming independent that we were able to have the greater degree of promotion on our current tour and new album.")

As Ellis concluded, "Our whole reason for being and our whole identity of the company is based on the fact that everybody here is important. Everybody gets worked on." And independent distributorship, he said, is a big part of that plan.

Chrysalis became associated with Warner Brothers Records in 1969 when the company signed Jethro Tull as a major recording artist. Chrysalis became a label and distributed as such through Warner Brothers, beginning on Sept. 1, 1972, according to a four-year agreement. When that agreement ended on Sept. 1 of this year, Chrysalis commenced activities as an independent record company.

Chrysalis is headed by Terry Ellis and Chris Wright as co-chairmen; Ellis also serves as president of the company. Sal Licata is vice president of sales and promotion. George Martin acts as a consultant and is director of the Chrysalis group of companies.

Hugo & Luigi, H&L Heads, Plan Future

LOS ANGELES — "I believe that most independent distributors have the wrong attitudes toward independent promotion people," said Bud Katzel, vice-president of H&L Records. "They resent the promotion person because he supposedly represents a threat to them. They see him infringing on their territory. Most independent distributors feel it is their responsibility for promotion and thus want exclusivity, no matter how good a job they are capable of. Their attitudes should change from one of resentment to one of 'if this is what the manufacturer wants, then we should work with this promotion person and use him to the best of our ability'."

Faced with the unattractive alternative of joining a conglomerate branch distributor and competing with a major label's new product as well as its catalog, H&L Records hooked up with its independent distributors based on relationships built up over the past two decades:

"Various personnel in H&L have had relationships with independent distributors dating back 20 years. In that time, they have come to know us and our lines and we have come to know them — who they are and how they operate."

Benefits

One major benefit of this relationship, according to Kantzel, is the building of credibility and trust between the manufacturer and its distributor. He believes this has not only led to prompt payments on the distributor's part but to concentration in the promotion of H&L product: "If we can keep supplying our distributors with hit material, one day they will come to depend on us as much as we depend on them."

Kantzel feels it is absolutely necessary to an independent distributor's success for him to be capable of change when the time is right. Unfortunately, not all are that flexible: "There are some really fine independent distributors, some fair ones and some that just aren't doing the job."

Kantzel doesn't expect the distributor to handle the entire job of promotion simply because he has too many lines to effectively do the job: "Whether or not the distributors do the job, we have our own promotion staff and we hire independent promotion people to do as much as possible in that respect."

H&L Records began in October 1975 when Hugo Peretti and Luigi Creatore, then members of the record and music division of Avco Records, purchased the division from the parent Avco Corporation. As part of the purchase agreement, the Avco name had to go so the two replaced it with their first initials — H&L.

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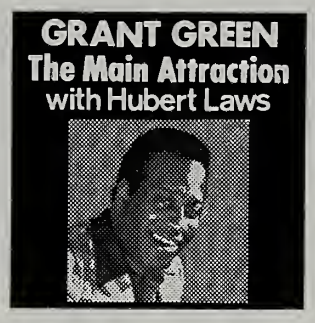
HARVEY KORMAN

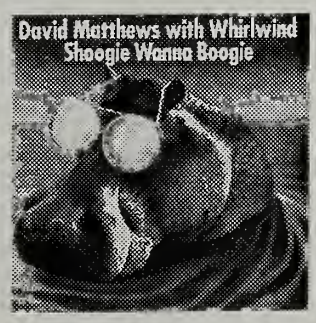
SETTING TRENDS,
NOT FOLLOWING THEM.

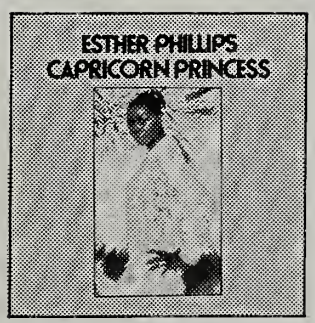
THAT'S INDEPENDENCE.

-A WORD TO THE INDEPENDENT DISTRIBUTOR

FROM THE INDEPENDENT RECORD COMPANY.







CTI RECORDS / KUDU

THE STAR-MAKERS.

Major Artists Broken By

continued from pg. 87

He toured for nearly six months of the year, headlining in some areas and appearing with major artists such as Aerosmith, Jeff Beck and Fleetwood Mac. The tour culminated in his first New York appearance in over two years at the Bottom Line, where he met enthusiastic audiences in his hometown.

Henry Gross is currently in the studio working on his next album, which should reach the stores in January, 1977.

★

Norman Connors

Few artists can boast of having played for progressive jazz innovators like Sun Ra, Sam Rivers and Pharoah Sanders, and also having a pop album that has entered the top 40 of the **Cash Box** pop albums chart. Norman Connors is such an artist, as evidenced by his album "You Are My Starship" on Buddah Records, which is entering its eighth month on the **Cash Box** chart at the #94 position.

Perhaps an even more startling example of Connors' crossover success from avant-garde jazz to popular music has been his single "You Are My Starship," which was the #1 R&B song in the country.

"Starship," Connors' sixth album as a band leader, represents another milestone in the musician's distinguished career. Born in Philadelphia, Connors established a reputation as a jazz drummer and played with, among others, Marion Brown, Leon Thomas and Archie Shepp.

Since he struck out on his own in 1972, top flight artists such as Stanley Clarke, Herbie Hancock and Airto have recorded with Connors. The drummer has also become a composer and producer, as well as a condult for young talent, helping his "Starship" vocalists Michael Henderson and Phylis Hyman obtain their own recording contracts on Buddah.

★

Kiss

Take four frantic musicians from Manhattan, gallons of make-up, a multitude of amplifiers turned up full volume, an elaborate stage, adrenalin-fueled energy, and what have you got? Kiss, the heavy metal rock group who currently have more albums (four) in the **Cash Box** top 200 albums chart than any other act. That's not all. Kiss also occupies the #17 position on the pop singles chart, after breaking the top 10 with "Beth."

Not bad for a group of punk rockers who were having trouble getting jobs playing seedy Gotham clubs only three years ago. The group, however, which consists of Gene Simmons on bass, Paul Stanley on rhythm guitar, Peter Crise on drums and Ace Frehley on lead guitar, is taking fame and fortune with aplomb.

Gene Simmons still finds time for silent horror movies, and he and the rest of the band can't wait to go on stage "to expand the feelings that we keep pent up." Kiss has been touring constantly for the past year with a stunningly visual and frankly theatrical set that includes simulated blood spitting, fire-eating and bombardment of the crowd with exploding drumsticks.

Although Kiss has achieved notoriety and identification through their use of gaudy and bizarre theatrical costumes and make-up, the group's four chart albums prove the fans are more than willing to bring home the music without the costumes.

★

Jethro Tull

What can you say about a group that's had ten gold albums in eight years? Certainly not that they're "Too Old To Rock 'N' Roll; Too Young To Die." They are, nonetheless, Jethro Tull, and their last album went gold in 1976 just as their first album, "This Was" established them as best sellers in 1968.

The main catalyst behind the group has, from the beginning, been flautist, singer and composer Ian Anderson. Anderson led the band in a blues-hard rock direction during the initial phase of their career. Their early recordings, which included "This Was," "Stand Up" and "Benefit," brought Tull genuine respect from fellow musicians and established a solid base of loyal fans.

In 1971, Anderson expanded Tull's musical range and instituted a thematic period for the band with the release of "Aqualung," perhaps their most popular record. Although the fans remained loyal to the six albums that followed "Aqualung," the critics didn't, which upset the artistically sensitive Anderson.

Yet, throughout that stormy period, except for a brief period of inactivity, Tull returned the faithfulness of their fans by extensive touring, which reaped not only high attendance but mutual respect from artist and audience. The latest culmination of Tull's success came during their recent tour with Robin Trower, which was accompanied by an elaborate stage presentation, and greeted with critical respect and audience enthusiasm.

★

Robert Palmer

If "Some People Can Do What They Like," which is the title of Robert Palmer's third and latest album, then a lot of people like to listen to the music of Robert Palmer. The Island album is currently #40 on the **Cash Box** top 100 album chart, and climbing. While his album continues to sell, Palmer is on the road, offering his growing audience a chance to witness his considerable talents for themselves.

Palmer's background is rather unusual for a musician who works in a slick "soul" style and has recorded with such respected R&B musicians as Cornell Dupree, Richard Tee and Bernard Purdie. While his family lived on the Mediterranean Island of Malta, Palmer attended the Royal Navy School and, upon returning to his native England, played rhythm guitar and sang for the British rock band Vinegar Joe.

Palmer quit Vinegar Joe in February 1974, and took some demo tapes to Chris Blackwell, president of Island Records. Blackwell promptly dispatched Palmer to the United States where he recorded his first album in New York and New Orleans, working with Allan Toussaint, the Meters and Lowell George. The result, "Sneakin' Sally Through The Alley," was heavily praised by rock critics, and launched Palmer's still-increasing success in America.

★

Marvin Gaye

Marvin Gaye is unquestionably one of the most popular male vocalists on today's music scene. In January, his career will have spanned 15 years, all of them spent with Motown Records. Gaye has bridged the '60s and '70s stylistically as well as historically. Just as his early "Motown sound" records such as "Stubborn Kind Of Fellow" and "How Sweet It Is (To Be Loved By You)" set a soul style for the '60s , so have "What's Going On" and "Let's Get It On" been influential in the '70s.

Gaye began singing in his father's church when he was a child growing up in Washington, D.C. At 17 he joined the Air Force, but his dreams of becoming a pilot were usurped by a desire to sing professionally. He joined an archetypal '50s vocal group called The Moonglows, and then embarked on a solo career in Detroit. Berry Gordy heard him in a nightclub and signed him to a contract with his then fledgling company, Motown.

Gaye immediately became a mainstay of the label, and one of the premiere soul singers in the country. His fruitful associations at Motown included having songs written by Holland-Dozier-Holland, which resulted in pop classics such as "Can I Get A Witness." A further highlight of his career has been the innovative million seller, "I Heard It Through The Grapevine," a singing collaboration with Tammy Terrell, which resulted in memorable duets "Your Precious Love" and "Ain't No Mountain High Enough."

★

Carpenters

LOS ANGELES — After 17 gold records, three Grammys and a reported 30 million albums and singles sold, it's no surprise that "A Kind of Hush," the Carpenters' eighth album for A&M, was certified gold on July 14. Some might call it a winning streak, but the facts say that the Carpenters have built a career. Richard Carpenter, the duo's musical force, credited his influences as the "three B's: the Beach Boys, the Beatles and Burt Bacharach." And like those three, the name Carpenters is synonymous with engaging melodies, lush instrumentation, and vocals with a perfectionist's touch.

The Carpenters have accumulated an impressive string of hit singles: "Top Of The World," "Goodbye To Love," "Yesterday Once More" and "Only Yesterday" (all with music composed by Richard), along with "Close To You," "Superstar," and "There's A Kind Of Hush (All Over The World)." Every one of those songs immediately brings to mind the voice of Karen Carpenter, whose vocals are the duo's trademark.

Their professional life grew out of Richard's years of musical training and professional stints, which when combined with his sister's vocal talents and mastery of the drums in high school formed a perfect combination. They sent one of their demo tapes (which were recorded in the garage

continued on page 91

Independent Distribution

of their friend and well-known studio bassist Joe Osborn) to Herb Alpert, co-founder of A&M, who signed them to the label. Since then the potential he heard in the Carpenters has been fully realized, not only in America, but as far away as Japan.

The Carpenters are capping off 1976 with one of their biggest tours in years, and a forthcoming TV special for Christmas.

★

Barry White

Barry White is a man whose existence revolves around one powerful emotion: love. "Love is the center of my music," he says, and you have to believe him. His powerful renditions serve only to underscore the messages he writes and feels, sensitive laments describing the heartbreaks and joys of a man in love.

White has had a love affair with music and the music industry for a long time. Before the release of his hit instrumental, "Love's Theme," recorded by the Love Unlimited Orchestra, he was a producer-arranger with 50 gold records to his credit, and he started in the music business as an A&R man 14 years ago.

This involvement with music started when he was a small boy. His mother recalled that "he would sit for hours beating time to hit tunes on the radio." He learned to play piano at the age of five and sang with, and later directed, his church choir when he was 10 years old. Thus at an early age his spirituality and music were entwined.

While White's early experiences in the music industry were of a business nature, he never gave up his dream of becoming a performer. Music, to Barry White, will always be more than a way to earn money. "It's up to each individual to make something of himself," says Barry, but he also tries to make something of other people, spending much of his time visiting youth foundations in order to spend a little love on children. Barry White's songs about love are only echoes of his concern for life.

★

KC & Sunshine Band

By synthesizing urban street language, an elemental disco beat, and a double-time Caribbean rhythm called junkanoo, Henry Wayne Casey and Richard Finch have made a dramatic impact on American popular music. Casey and Finch are the writers and producers for KC & The Sunshine Band for which they also play keyboards and bass, respectively. Since the release of "Get Down Tonight" last year, the group has become one of America's most popular bands.

KC has already chalked up three million selling singles: "Get Down Tonight," "That's The Way (I Like It)" and most recently "Shake Your Booty." The group's second album, "KC And The Sunshine Band," sold over a million units, according to T.K. Records, and their current album, "Part III," is currently #28 on the **Cash Box** Top 100 Albums chart.

The considerable innovative talents of Casey and Finch coalesced in 1974, when they wrote and produced "Rock Your Baby" for George McRae, which sold over two million units as a #1 song in the United States and 53 other countries. The conduit for Casey and Finch's work has been the T.K. Record company's Hialeah studios, an incubator for disco and R&B production, session musicians, and artists.

Casey started at T.K. as a warehouse employee, and that's where he met Finch, who worked next door in the studio as an engineer. They formed the band in 1973.

★

Blackbyrds

After classes at Howard University in Washington, D.C., five students slip out of sight, step into a phone booth, and emerge as . . . The Blackbyrds. Well, they don't have to go to a phone booth, but keyboard player Kevin Toney, drummer Keith Kilgo, bassist Joe Hall, guitarist Orville Saunders and sax player Wesley Jackson, all full-time students, do get together and record hit singles ("Walkin' In Rhythm"), gold albums ("Flying Start"), and give concerts and lecture demonstrations on the weekend.

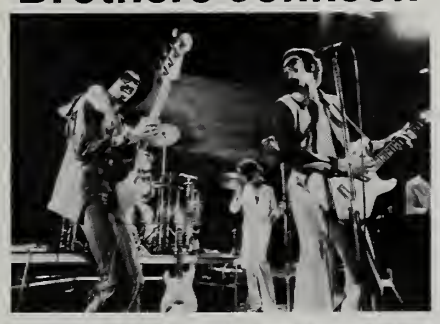
The Blackbyrds were formed by Donald Byrd, the celebrated jazz composer and trumpeter, while he was director of jazz studies at Howard. Byrd's conception of his academic position was simple and original: teach applied music. The Blackbyrds were attentive students. Their first album, "The Blackbyrds," was released in February 1974, and within a year "Walkin' in Rhythm" became a hit.

The Blackbyrds' idiom is slick, sophisticated urban soul, spiced with a disco beat and jazz riffs. They recorded the soundtrack for the movie "Cornbread, Earl and Me" and appeared on the nationally broadcast television special "From Motown to Mozart."

How do they combine being students and stars? Kevin Toney answered, "It's just a matter of discipline — simple to say, but sometimes hard to pull off."

★

Brothers Johnson



George is 21 and plays guitar. Louis is 23 and plays bass. They are the Brothers Johnson. Struggling session musicians in Los Angeles two years ago, they were introduced to Quincy Jones in a studio, played, and impressed him. Soon after they got a contract and started recording their own album. Today the Brothers Johnson are a monster act, with such credentials as a platinum first album, "Look Out for #1," and a million selling first single, "I'll Be Good To You."

The brothers began playing around L.A. as youngsters, and were invited to join the Billy Preston band after graduating from high school. After touring extensively with Preston in the U.S. and Europe, George and Louis opted to go back to the west coast and get their own act together. It didn't happen for a year and a half, until they met Jones during his production of "Mellow Madness." Within weeks, Quincy Jones' new album included four original compositions by the Brothers Johnson.

They toured with Jones, signed a contract with A&M, and while sales of their initial album soared, the Brothers toured the country with their own 19-piece band. They also found time to record two original tracks that were used in the Bill Cosby-Raquel Welch film "Mother, Jugs and Speed," and to compose the theme for the NBC-TV late night talk show "Tomorrow."

★

Bob James

Bob James was born in 1939, in Marshall, Missouri, "a small town, a farm town really, lost in the middle of nowhere, and where there was no musical activity." His mother, though not musically inclined, was "insistent" about having her only son study music, "only because she saw early that there was some talent in me." Bob started playing piano when he was four years old, and studied throughout high school. "I knew very early that I would become a musician, though I didn't get interested in jazz until the end of high school."

Between 1957 and 1962, Bob attended the University of Michigan, eventually getting a masters degree in composition. During these college years, he also formed a trio. The group's first public appearance was at the Notre Dame Jazz Festival, in 1962, where the three young musicians collected, individually and collectively, all the first prizes available.

"One of the judges was Quincy Jones, who became very excited about our potential and signed us to do a record for Mercury. Six months later, the record was out, combining elements of avant-garde classical music with jazz. It didn't go anywhere, commercially, but it was a good album."

Later on, Bob started working with Sarah Vaughn as the great stylist's musical director, a position he kept for the following four and a half years.

This association with Creed Taylor carried over to the latter's own CTI and Kudu labels, with Bob working with increasing frequency on albums by Hubert Laws, Grover Washington, Jr., Stanley Turrentine, Hank Crawford, Ron Carter, Eric Gale, and Johnny Hammond, among others.

Under his own name, Bob recorded three albums, "One" (CTI 6043), "Two" (CTI 6057), and "Three" (CTI 6063), in the space of two years. At the same time, he started turning his attention toward producing, putting his name on albums by Gabor Szabo for the Salvation label and Maynard Ferguson and Blood, Sweat & Tears for Columbia Records, where he currently holds the title of director of progressive A&R.

Lately, Bob's name has also appeared on a wide variety of albums by other artists, as arranger and as performer. He has contributed arrangements to and performs on Paul Simon's Grammy award-winning "Still Crazy After All These Years" album, as well as on the soundtrack album of the film "Serpico." He is currently working on the upcoming Neil Diamond album.

★

Dorothy Moore

A simple love song can still be highly successful on the pop charts, provided it's well made, infectious, and sung with heartfelt soul. Dorothy Moore's "Misty Blue" is a prime example. The song, a Top 5 record on the **Cash Box** Top 100 Singles chart this year, finally lifted Dorothy Moore to a position as a leading female balladeer.

Unlike the pounding R&B songs that have dominated the charts recently, Moore's rendition of the old country/western song concentrated on the rich, sorrowful voice of the artist, an identifiable theme and a lush background. Recorded for Malaco Records in Mississippi (distributed by TK) and produced by Tommy Couch, "Misty Blue" struck a responsive chord among listeners throughout the country, who went to their local record stores and proved once again that soap opera love stories can be parlayed into large sales.

Moore's career began a decade ago with

continued on pg. 92

a female trio called The Poppies, who recorded a minor hit titled "Lullaby of Love." After the group broke up, Moore settled down in Mississippi, occasionally going into the studio to sing background on such hits as Jean Knight's "Mr. Big Stuff" and King Floyd's "Groove Me." A happily married mother of two children still living in Mississippi, Moore began her solo career two years ago.

*

Stevie Wonder

Stevie Wonder is one of the few people to become a legend in his own time twice. A musical prodigy since he first played the piano at age three, he was signed to Motown in 1961 and heralded as "the twelve-year-old genius." During his teenage years he produced such hits as "Fingertips," "I Was Made To Love Her," "For Once In My Life," and "My Cherie Amour," all million-seller.

In 1971, Stevie celebrated his twenty-first birthday with a shift in musical direction that has since yielded five albums, four of which have each sold in excess of one million copies, according to Motown: "Talking Book," "Innervisions," "Fulfillingness' First Finale" and "Songs In The Key Of Life," which is #1 this week on the **Cash Box** Top 100 Albums chart. His accomplishments as a talented singer, composer, pianist, drummer are as impressive as the critical and popular acclaim he has been accorded. Members of the music industry have awarded Stevie a total of ten Grammys in addition to 17 million-selling singles.

Wonder has also been a popular live performer throughout his 15 year career, from his days with the Motown shows in the early sixties. This last year Wonder has kept a low public profile, with the exceptions of select television appearances, benefit concerts, and a concert appearance in Jamaica.

*

Brass Construction

From basement parties in Brooklyn, to the glittering Manhattan discos, to a national best-selling album, Brass Construction's career has advanced at a breath-taking pace. Their first album, "Brass Construction," has been certified as a gold record. Their first single, "Movin'," reached #1 on the **Cash Box** R&B singles chart, and their second and latest album, "Brass Construction II," has leaped to #103 on the **Cash Box** Top 200 Albums chart after only two weeks.

The nine-member group consists of writer/arranger/singer Randy Muller, bass player Wade Williamson, guitarist Joseph Arthur-Wong, trumpeter Morris Price, trumpeter Wayne Parris, drummer Larry Payton, percussionist Sandy Billups, tenor player Jessie Ward and clarinetist Mickey Grudge. The group's catchy rhythms, street-oriented percussion and easy-to-dance-to songs have established them as favorites, not only in discos, but as popular artists appreciated by the pop record-buying consumer.

*

Bob Marley

Bob Marley's greatest U.S. impact was made this past year with a new album, "Rastaman Vibration," and a coast-to-coast tour. The album peaked at #11 on the **Cash Box** Top 100 Albums chart, reaching a #10 apex on the **Cash Box** R&B Albums chart.

While the last year has seen several record manufacturers seizing upon reggae in their constant search for fresh musical forms, Marley must be considered special among native Jamaican musicians. A favorite among British rock musicians for several years, Marley first reached American audiences through the song "I Shot The Sheriff," recorded by Eric Clapton. The credit for breaking genuine reggae in the United States, however, belongs to Marley and Island Records.

Reggae is a relatively new music, developing from a mixture of derivative styles that grew in Jamaica as Marley himself was growing up. The music combines influences of calypso and whatever American R&B filtered into Jamaica, all of which had been a big part of Marley's life when he emigrated to Kingston, center of the Jamaican music industry, in the 1950s. After recording on several local labels, Marley's recorded work found unified international distribution through Island Records, formed by a white Jamaican native named Chris Blackwell.

The Wailers, Marley's instrumental group, represent the finest studio musicians who have worked in Jamaica. His current album, "Live!," is a reissued import, currently at #97 on the **Cash Box** Top 100 Albums chart.

Captain & Tennille

Daryl Dragon and Toni Tennille, professionally known as The Captain & Tennille, have been making hits ever since "Love Will Keep Us Together" became a runaway bestseller in 1975.

Not only are they successful recording stars, they are also the hosts of their own ABC-TV series. Their years of singing and playing with their families, professionally and with each other, have paid off handsomely, as evidenced by their receiving **Cash Box** year-end awards of "top single by a new duo," "top album by a new duo," and "number one single" last year.

Daryl met Toni in between tours with the Beach Boys, for whom he played keyboards, filling in as a musician for the rock-musical "Mother Earth," which Toni co-wrote and starred in. The duo struck up a strong musical friendship which has resulted in the platinum album "Love Will Keep Us Together," and "Song Of Joy," which shipped gold on release, as well as a string of four hit singles. The other product of their musical collaboration was their marriage on Valentine's Day, 1974.

As evidenced by their two albums on the **Cash Box** Top 100 Albums chart, the duo's popularity continues. "Song Of Joy" is currently at #35 on the **Cash Box** Top 100 Albums chart this week, and "Love Will" is still going strong at #88 after 77 weeks. "Muskrat Love," their most recent single, occupies the #2 position on the **Cash Box** Top 100 Singles chart this week. By all indications, The Captain & Tennille are consummate hit makers.

*

Diana Ross

On Broadway, in the movies and, of course, as one of America's top female vocalists, the enormous popularity of Diana Ross is unquestioned. Her most recent triumph, "Love Hangover," quickly reached a position on the **Cash Box** Top 100 Singles chart to which Diana Ross is not unaccustomed — #1.

Diana Ross' introduction to that #1 spot came as a member of the legendary Motown group The Supremes. Between 1964 and 1967, The Supremes released 15 singles, among them "Where Did Our Love Go," "Baby Love," "Back in My Arms Again," and "You Can't Hurry Love." Of that total, 14 entered the top 10 and ten of the songs became #1. The vocal flair of Diana Ross helped leave The Supremes with a commercial legacy nearly unmatched in the history of American pop music.

After leaving The Supremes in 1969, Diana Ross established her own impressive string of singles, including "Ain't No Mountain High Enough," "The Last Time I Saw Him," and a duet with Marvin Gaye, "My Mistake." Soon after, Ross became a motion picture celebrity with the release of "Lady Sings the Blues," a portrait of the life of Billie Holiday. She followed that film with a starring role in "Mahogany."

*

Parliament

Parliament's "Mothership Connection" on Casablanca Records was the first album on the young label to be certified as a million-unit seller. That happened in September, and Parliament already has a new album out, "The Clones of Dr. Funkenstein," which is currently #27 on the **Cash Box** Top 100 Albums chart.

Parliament is one of the hottest touring acts in the country, presenting their patently outrageous style of bizarre theatrics, gaudy costumes and music to sold-out concert halls throughout the country. By any standard, Parliament's live act, highlighted by a quarter-million dollar set designed by Jules Fisher (of Kiss and David Bowie fame), is not a mundane affair, especially when the band urges its screaming teenage audience to "get off your seats and jam."

The mastermind behind Parliament is 34-year-old writer/producer and vocalist George Clinton, who started the group in Newark in 1955. The group went from label to label, sometimes known as the Funkadelics, until they signed with Casablanca in 1974. Along the way, Clinton perfected a crowd-pleasing brand of "street-funk," that has escaped a predictable formula classification, being described by one critic as "a mixture of Sun Ra and Sly Stone."

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Letters To The Editor

Editor's Note: The following are two letters to the Editor, offering two views of independent distribution. The first, by Ralph Kaffel of Fantasy, traces the history of indy distribution. The second, from a new small manufacturer, takes the indies to task for what he considers their failure to assist him.

Kaffel Traces History Of Indies

LOS ANGELES — Central, Diamond, Hart, Modern, Milton's, Buckeye, Record Sales, Record Merch, Pep, Chapman, Merit, Hitsville, and California Record Distributors were some of the firms that lined both sides of Pico Boulevard, L.A.'s record row in the fifties. Every then-existing label, except Columbia, Capitol, RCA, and Decca was utilizing independent distributors. Indy distribution was entrepreneurial, very competitive, very primitive, and very exciting. The manufacturer was very much in the driver's seat and the pressure to change distributors was constant. The early distributor was a small business, seldom employing more than 10-15 people. He was very product and promotion-oriented, as he had the total responsibility for sales and promotion in his market. The ability or inability to break records became a part of the distributor's reputation, and was a primary reason for label switches. The volume was modest by today's standards, but overhead and rents were low, and gross profit high, averaging 23-24% in the late fifties. Credit risks were few, a large part of the business was over-the-counter cash, and receivables were pretty evenly spread.

The arrival of the oft-maligned rack-jobber in the early sixties signaled the gradual but steady downward slide of the distributor's mark-up, which eventually (in '68-'69) shrank to 12-13%. Local entrepreneurs, very often underfinanced, jumped into the rack-jobber/one-stop business, generating large volume but often folding leaving distributors with huge bad debts. Some labels, too, were folding, others selling out. Eventually, Atlantic/Atco, Warner/Reprise, ABC/Dunhill, Elektra, Polydor, Coral, Mercury, London, Blue Note, Epic, World Pacific, Liberty, and many others became unavailable to independents.

The distributor, faced with credit risks, a shrinking product base, and deteriorating profits became the training ground for potential personnel for manufacturers, who by then realized that they had to assume a greater share of responsibility for their sales and promotion. L.A. was very fertile soil. My old company, which I co-owned with Jack Lewerke, was the school for Stan Bly (Arista), Marty Kupps (Lifesong), Gil Bogos (RCA), and Bob Ursery, Bob Mercer, and Bob Kirstein (Fantasy). Jerry Moss, Russ Regan, and Lee Laseff were all at one time associated with Record Merch in promotion capacities.

The uncertain indy distribution picture in the late sixties motivated new labels to seek distribution arrangements with majors as an alternative to the independent route, thus further eroding the product base. I think the nadir for independent distributors came in 1970-71. No new labels seemed to be emerging, retail structure was weak, catalog sales slow and credit risks great.

The advent of the super-retailer in 1972 was one of the signals of the turnaround. Emergence of such labels as Arista, Casablanca, TK, 20th Century, Private Stock, CTI, and Lifesong, the reversion to independent distribution by UA, London, and Monument, the choices made by Chrysalis and Island, and the continuing commitment by A&M, Motown, and Fantasy, all point to a bright and secure future for the independent distributor. He has gone through some tough changes and emerged stronger than ever. Not all survived — distribution is not nearly as competitive as it once was — but the ones that did are the cream of the crop. Independent distribution is now large, efficient, financially responsible, capable of moving almost unlimited quantities of product with great speed, just as well as, if not better than, branch operations. 1976 has been a banner year for the independent distributors and labels, and 1977 looks even better. Maybe it's just nostalgia, but the one weakness I still see in the system is the lack of sensitivity to, and involvement with the music itself at the highest executive levels of some distributors. I hope that changes, for if and when it does, the sky's the limit.

ralph kaffel

Ralph Kaffel is president of Fantasy/Prestige/Milestone. He has an extensive background in independent distribution, having owned and operated (with ex-partner Jack Lewerke) California Record Distributors, Merit Distributing Corp., Hitsville, Inc., and United Tape Corporation from 1954 to 1969, with Kaffel joining Fantasy in 1971, and Lewerke becoming executive vice-president of Record Merchandising in Los Angeles.

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A Second View: The Indies Are 'Whores'

To The Editor:

Regarding your letter dated October 27, 1976, "The Independent Distributor Has Been Unjustly Maligned In Recent Years."

I have known and respected you for the past twenty years, but it is quite evident from your letter that you know absolutely nothing about what the independent distributor does for the record industry.

Having worked for independent record manufacturers who dealt only through independent distributors, I think that I am most qualified to enlighten you. In addition, as you know, I started my own independent record label this year, and have gone the route of the independent distributor for the product that I have released.

As far as I am concerned, the independent record distributors, every one of them, are the biggest whores in the world. They do absolutely nothing for the manufacturer until the manufacturer makes the record a hit, and after the record becomes a hit, the independent distributor will put a gun to your head and ask for 20% in free merchandise in order to distribute the record in his territory.

As you must know, to break a new artist, or for that matter a new release by an established artist, takes a ton of promotional effort by the manufacturer. The distributor usually has a token promotional staff that does not do anything except mail out the samples that they receive from the manufacturer, and this is only a duplication of what the manufacturer does himself.

It is incumbent upon the manufacturer either to put regional promotional people on his payroll, or to engage the independent promotional people that are available in order to properly promote a new release or a new artist. The distributor comes in only after the fact.

How many independent distributors do you know of that ever took an ad in **Cash Box** to advertise a new release or a new artist?

If I sound bitter about the independent distributors of the record industry, it is only because I have had to live with them for the last few months. (Or I should say I have had to live without them.) Would you believe that they do not even extend you the courtesy of talking to you on the phone?! It is the most frustrating feeling when you try to contact the distributor that you appointed to distribute your product, and they do not want to talk to you.

I can go on and on, but I think I have made my point. If you are really interested in what makes the independent distributor tick, you and I ought to get together. I can tell you things you will never believe. Kindest regards.

Signed

Indies Fighting For Their Artists: DeJoy

LOS ANGELES — Ed DeJoy, vice president and chief operating officer of Janus Records, attributed a large measure of Janus' success to its system of independent distribution. "The indies," stated DeJoy, "really fight for you and your artist."

Discussing the possibilities of distribution, DeJoy postulated that for Janus branch operations would be too expensive a venture. "With our independents," he continued, "it's almost like having our own branch system. The people who work in independent distribution are people who have grown up with the record business. They are aggressive and experienced."

Indies have broken records for Janus, according to DeJoy — most recently in the Seattle and Philadelphia markets. "It's almost like having your own branch," he revealed, "without having to support it. We're backed up completely with these experienced, aggressive record people."

DeJoy allowed that branch operations were "terrifically effective" as well, but not necessarily so for an independent label. "Our business is the independent's business," the v.p. explained, "so if we're successful, they're successful. It's as simple as that."

An interesting aspect of independent distribution, according to DeJoy, is that the indies have a choice; there are a lot of labels to work with. "If they believe in a product," he stated, "they'll go out on a limb for it and order more records initially that are immediately sellable."

PIP Tied To Pickwick

LOS ANGELES — One of the advantages enjoyed by PIP and one of the reasons for its success is its almost exclusive distributor, Heilicher Brothers. "We're with one of the best," said Sonny Kirshen, who is responsible for national sales and marketing for PIP.

Since Heilicher maintains such a large presence in the distribution business, they are in a position to do a complete job in terms of working with and serving PIP, according to Kirshen.

Independent promotion people are also an integral part of PIP's overall push to sell records. "We use independent promotion men to enhance the promotion effort," Kirshen declared, "especially depending on which type of artist or record we are trying to push."

Airplay Prime Factor

Kirshen believes that airplay is the prime factor leading to getting the records in the stores. Today, he says, with what he considers to be fewer independent distributors and many more labels, independent promotion people are a necessity in the business. "The resistance," he said, "on the part of the independent distributors to independent promotion people is so minute, that it's hardly worth talking about." Independent promotion people, he added, are a necessary aspect of the total record business.

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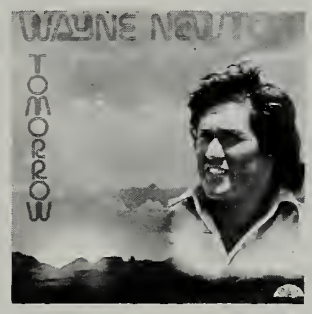

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RLX 103

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Cherry Pie Guy
RLX 104

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A&M Friesen Reflects on Indie Pioneers fr 4

product. We don't ask for promotional help, just distribution — we don't gauge them by their ability to promote our records. They've had good times and bad times. Quite a few of A&M's distributors have been associated with us for all or most of our 14 years. Indie distributors aren't concerned with image, they're concerned with losing or building accounts. They've never sought public relations or defended themselves, they're concerned with their bottom line."

Reflecting on the contribution of independent distributors to the industry, Friesen said, "You can't talk about independent distribution without mentioning people like Milt Salstone or Sid Talmadge. These men actually bankrolled people and helped them get started and we wouldn't have had the growth we have or the multi-billion dollar business we have today if we didn't have them. Pioneers like Bill Emerson and Henry Apostolaris made millions of dollars for people. They're controversial characters because they're uniquely independent. They're sort of romantic heroes in our business. They've been a source of personnel for most of the so-called branches and we've gone to them for some of our own people too. Except for two and a half years at Capitol nearly twenty years ago, I don't know anything but independent distribution."

Business Perspective

Barry Grieff is quick to point out that his perspective on independent distribution is purely from a business standpoint. Approaching the subject non-historically, Grieff commented, "Let's face it. There are good distributors and good branches and not so good distributors and not so good branches, but I think you'll find statistically that independent distribution has delivered as much as branches. I believe our percentage of albums that hit the chart is as good as any branch. I would have to say that our ability within our own company to deal with the distributors we have is a key factor in our success. I think the incentive and motivation for independent distributors is quite obviously survival. Our distributors go out of business if they don't sell records. Consequently they're going to work just that much harder to compete in the marketplace. It's that extra effort that I think will increase their share of the marketplace in the future."

As far as Bob Fead is concerned, independent distributors have improved their lot a great deal recently by attempting to become more involved in the artistic side of the music business. "They understand the music business a lot better today. They're bringing music people into their organization, many of whom are young people. A man like Milt Salstone has lived through both eras of this business. I think what Milt and several other of the important independent distributors are doing has given the indies a new look. I think some of them are very creative and I'll acknowledge that some totally lack creativity but I can honestly say that the independent distributors' assets are invaluable to our business."

Fead feels that the atmosphere created at A&M has been passed on to their distributors. "Actually they're an extension of us. They understand our product, our motivation, and our needs in the marketplace. Most importantly, they are willing to adapt. Initially, we had to adapt to them. They have the ability to turn around faster than anybody else.

Breaking Acts

"I think one of the most important attributes of the independent distributor is his ability to break acts. Distribution has given many records a start by creating a market. They've generated the market by being creative, therefore giving us the impetus to spread it. I think Jimmy Schwartz is very much responsible for breaking the Brothers Johnson out of the Baltimore market. Distributors are always trying to come up with new ways to help us sell product. Bill Emerson and I put together a system whereby his salesmen also serve as promotion men in west Texas. It's worked well enough so far that we might extend it to other markets."

Fead attempted to put the independent distributors in a contemporary light when he said, "The financial problems the independent distributors had in the past are disappearing. Look at the migration of companies like Chrysalis and Monument to independent distribution. I think the indies are very solid right now. The majors handle more product, but I'm not embarrassed by the numbers. I think the question of the future of independent distribution is an overall industry question. How big can we get? Have we extended the market to the maximum? Is it a three or five billion dollar business? I think whichever distribution system is more aggressive can get as much of that pie as we want."

Promotion's View

"One of the biggest advantages we as a company have," said A&M vice president of promotion Harold Childs, "is that we can move very fast working our independent distributors around the country as we do. We can get right into the marketplace and get instant contact. We're also able to find out what our problems are and solve them a lot quicker. One of the reasons we were able to establish 'Frampton Comes Alive' so well was because our independent distributors were responsible for the markets that gave Frampton his start prior to 'Frampton Comes Alive.' I know we did go through an unhealthy period for some independent distributors around the country for the past ten years and until recently that's why people thought indies couldn't do big volume. But the Frampton album has proved they can do big volume. The independents success is based on our success. The promotion men on A&M's staff are complemented by the indie promotion men. They were there with us from the beginning and they deal with us as partners. Because it's to their advantage to help us solve problems, they make doing business a pleasurable experience."

Other Comments On The Indies fr 26

comes time for a favor from them like advertising, they remember if you did them a favor. You end up eating a lot of stuff just to do them a favor so you get taken care of in the long run."

"Independent distribution is great because of the competitive aspects," commented Steve Libman, general manager of the Music Scene stores and Southland one-stop and rack jobber in Atlanta. "The only problem I have with independent distributors is that they don't stock enough product. The prices are fair, the advertising is fair, the product flow is terrible. I'd like to see a lot of the majors go back to independents, but only if the distributors carry the full line at all times."

Back to Indies

"The ones we do business with are good," said Jack MacIntyre, vice president of The Record Shack one-stop in Atlanta. "I think the whole record business should go back to independents, because they give much more personal service, and if you have a problem you can contact the man who owns the place, as opposed to trying to get someone who can help you at a manufacturer."

"Basically they're all right, the few that we deal with," said Ed Stein, owner of Central Records and Tapes one-stop in Hartford, Conn. "We prefer them to branches generally, seeing that we can deal with them more on a personal basis, prices are usually better, and returns are easier to come by. Service is usually as good as the branches, if not better."

"It's pretty much a fact that their prices are higher than the branch operations," said Jim Grimes, buyer for the National Record Mart stores based in Pittsburgh. "As far as service and stock, it depends on the distributor. Some are very good, some are very bad."

'They're Fine': Solomon

"They're fine . . . so far, so good," commented Russ Solomon, president of the Tower chain. "We have real single level independent distributors in California and they are doing a fine job."

"We have a good relationship with Piks out of Cleveland, who I deal with," said John Grandoni, buyer for the Cavages chain in Buffalo, "and they always have the product and we're able to do ads, even on a short notice sometimes. I also deal with Alpha, and they ship right away, and if we want ad money they have it. That's the important thing — if they can get the product out and back it up with ad money."

"Actually as far as service, the only one I can compare with is Heilicher down here," said Grace Stutz, buyer for Southern one-stop in Miami. "The other one is Tone, and service is lousy. We get very good service from Heilicher, and in fact I have more problems with the majors. Once I get the orders in, the fills from the majors are better, because they carry the full line. But as far as service goes, I'll take the independent distributor any day."

"I think they try very hard," said Steve Berkowitz, co-owner of Music Plus in Los Angeles. "I think they have a lot harder situation than a Warner Brothers or Columbia, who produce the records, then ship them out. They have to deal with a lot of different shipments from a lot of different labels. They've gotten more competitive here in L.A., which is good, and Record Merchandising especially has come a long way for us in the past two years."

"They operate pretty much on the same basis as a manufacturer who distributes his own merchandise," said Mike Bodner, buyer for Aravox one-stop in New York. "The only difference is that they have to deal the same way with the manufacturrs as we do. They are a middleman between us and the manufacturer, and problems come when they think of themselves and the problems they have as manufacturers, which we don't know. So if they're in rough times with one of their manufacturers, I'm going to be too.

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Promotion Still Most Important Factor

LOS ANGELES — "The reliance on independent distributors to break acts varies market to market," said Chuck Gregory, director of marketing for Caytronics Records, explaining that aspect of the independent distribution business.

"In some areas you can't live without the independent distributor to follow-up on the different promotional angles," he emphasized, "but in other areas, you simply need something more than what the independent distributor can give you." Consequently, said Gregory, the need for the independent promotion person is paramount. "He is *the* important starting point," he declared.

'The Old Days'

"In the old days," Gregory remembered, "we would leave sales and marketing meetings determined and inspired to go out and sell a particular product. Today, I don't think the independent distributors are doing as much as they used to in this area."

Indie Promotion

On the subject of independent promotion efforts, Gregory stated, as did others, that the test of effective promotion can be measured in the breaking of *new* acts, and not the easy follow-up that is routinely done on established artists and hit records.

Caytronics Records is a full manufacturer-distributor-production operation involved with latin and pop music.

Peters: Between A Mfr. & Distributor

LOS ANGELES — More closely linked to a manufacturer than a distributor, Peters International specializes in the distribution of import product in the United States and Canada.

"Unlike other independents," explained vice president and general manager Jim Bailey, "Peters is not a regional operation. We have our own field force in every major market in the U.S. as well as offices in Toronto."

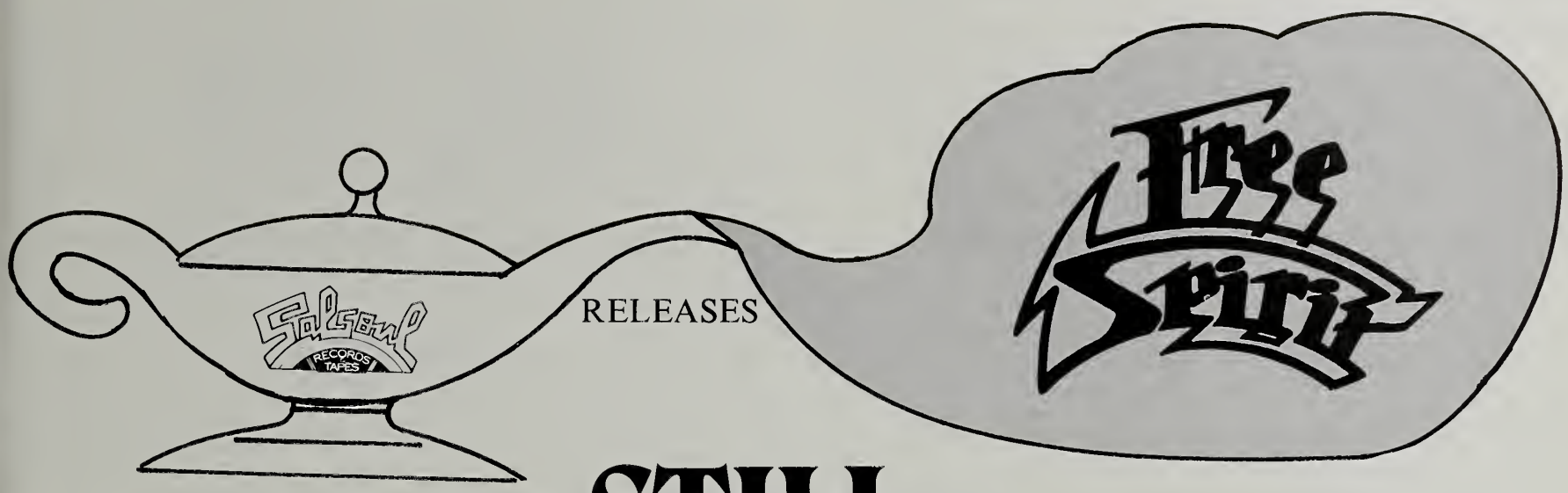
Ethnic Specialist

The New York-based company ships from their east coast location, specializing in a catalog of over 4,000 titles. Peters has established specific departments to handle various ethnic fields, including Indian, German, French, Italian and Greek.

"We manufacture between 35 and 40 percent of our product and import the rest," Bailey said. "We're not too concerned with hit-type music and thus our advertising, which appears most often in trade publications, is very low-keyed."

Majors Turning Indie

As Peters hovers between a manufacturer's and distributor's role, Bailey said the majors are turning more and more in the direction of the independent distributors despite the fact that these on the whole don't have the most respected reputation: "They tend to take out a lot of merchandise and return a lot. They like to nit-pick, concentrating on the big turnover items rather than the catalog."



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In celebration of the tenth anniversary of the release of "Love Is Blue," which has since sold in excess of 23 million records, Salsoul Records proudly borrowed this golden-oldie of a tune and modernized it to inaugurate its new label with something still blue and still a hit.

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INDEPENDENT DISTRIBUTION '76

Associated: High, Low Cycles Help

LOS ANGELES — Because the success of record companies occurs in never-ending high-low cycles, it's often a mistake for them to venture into branch distribution, according to Leanard Singer, president of Associated Distributors of Phoenix, Arizona.

"Distributing may be foreign to them," Singer said. "While their particular expertise most often lies in the field of creativity, they would have to sustain peak sales to afford the new venture. Trying to run that large an organization with that many bodies is not only difficult but quite costly."

Associated, incorporated in 1957, began record distribution ten years later. Its territory includes Las Vegas, El Paso, all of New Mexico and Arizona as well as California's Imperial Valley. It is a diversified company with well-rounded interests in one-stops, retail and distribution.

Differences

Singer believes the major difference between his operation and that of the branches is in the way a problem is handled; "We just have a greater amount of enthusiasm. We'll act because we believe in the product whereas the branches will react merely to defend their jobs."

Like so many other distributors, Singer cites the continuing climb of shipping and freight charges as one of the most persistent problems Associated faces: "No other industry has such a high ratio between shipping costs and net profits. It's simply devastating. We'll often make a sale as an accommodation rather than for a profit."

Sy Warner On London fr 10

anything else to break a record. They can sell 100,000 of a hit album, but I think they get their jollies when they break a record."

"I am very satisfied with our independent distributors," concluded Warner. "If I weren't, we wouldn't be with them."

Bossin: Indies Are Healthier fr 9

came to the realization many years ago that he needed some sort of a staff of his own because of the volume of product on the street. With the amount of labels being carried by a distributor, it wasn't realistic to expect an aggressive, professional effort to be put out for everything on every label that came along. But in tandem with the manufacturer's promotion staff, the distributors can do an excellent job. It becomes a team effort, actually."

'Share Of Time'

On the other hand, Bossin said, the biggest problem a manufacturer faces in dealing with an independent distributor is "making sure that you get the share of time you need from them on your product, because of what they are — they have multiple lines. If there is a problem, it is to get the amount of attention you want on specifics: down-in-the-street merchandising and point-of-sale and visibility."

Bad Quarter

Even when Arista has a bad quarter or a month when its sales are off, Bossin maintained, "the attention (of the independent distributors) is still there. That's a matter of the relationship and the rapport between the distributor and the manufacturer. Even if I'm in a cold stage, if I'm on the phone on as regular a basis as when I was hot, I'm going to be getting the same effort on whatever product I'm putting out today as when I was hot."

Branches Vs. Independents

While it may sometimes be hard for a manufacturer to get all of its product heard above the clamor of competing lines which are handled by the same independent distributor, another company's branches are naturally biased in favor of their label's product. For Arista, according to Bossin, independent distribution is preferable to distribution through a major's branches because "you can draw more specific attention to your line."

Bossin emphasized, however, that some branches are more efficient than others. Therefore, he didn't feel that branch distribution was a bad option for a company that can up the ante. But for a relatively small label like Arista, he said, the cost of opening branches would be "prohibitive."

"What is attractive to us about independent distribution," Bossin concluded, "is that they are individual entrepreneurs. And their profits and their success depend strictly on their ability to sell records, which they've always proven that they are capable of doing. They're a very valuable method of distribution for a small or even a middle-to-large label because they'll get the job done."

U.A.'s Indy Success fr 9

from a promotion standpoint and that goes back to my point about getting everybody mobilized at once, but with regard to paying bills I must say I have no complaints with independent distributors."

Mogull vies his task as United Artists' president as one of direction, motivation, and results. "When I came to this company I made up my mind that I would address myself to two priorities. first, I would restructure the artist roster and second improve the delivery power of the artists that remained with us. There's no point in going out and competing in what Jerry Wexler refers to as the 'great auction in the sky for all the big name acts,' unless you have the ability to deliver for them. With the help of independent distribution we now feel that we can deliver product resulting in the utmost in sales. I have addressed myself to getting the product delivered and that's why we have such great sales figures this fall. The fourth quarter this year is going to be almost last year's volume. I would be doing the independent distributors an injustice if I failed to acknowledge the key role they play in helping us attain these figures. I and all of my people at United Artists are eagerly awaiting the coming year."

Lifesong: The Indy Route fr 9

dependents have much more limited time periods.

Better Salaries

While Kupps believed some of the independents might be losing promotion people to the majors because majors can pay better salaries, he also noted that there were still those promotion people "who carry several labels that find one of your records or groups and love it, and because they love music, they're going to work their asses off to get something happening."

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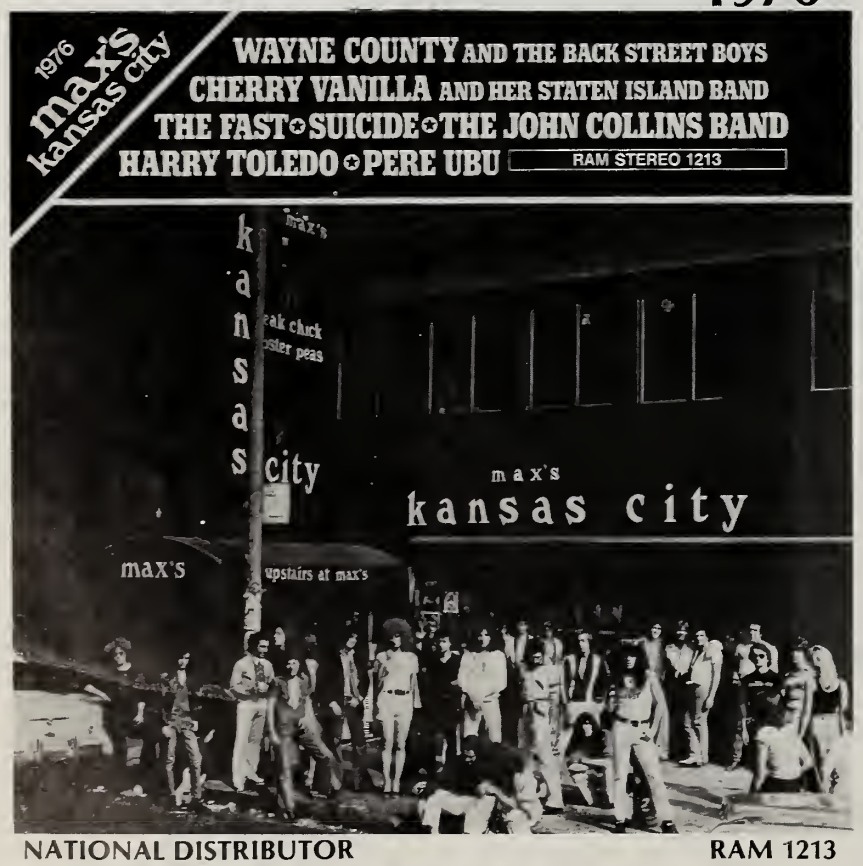

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featuring
"THAT'S THE WAY TO GO"
and
"DISCO DOBRO"
LP G 1001

Single Release
DONNY GERRARD
"GREEDY FOR YOUR LOVE"
b/w
"HE'S ALWAYS SOMEWHERE AROUND"
G 107

Single Release
REBECCA LYNN
"COUNTRY DAYS"
b/w
"BICYCLE MORNING"
G 104

Single Release
THE BOTTOM LINE
"THAT'S THE WAY TO GO"
b/w
"DISCO DOBRO"
G 103

Single Release
MARK LINDSAY
"SING YOUR OWN SONG"
G 106

Single Release
DANNY ZARAGOSA
"IT'S ALL IN THE GAME"
G 105

SPECIAL DISCO VERSIONS

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b/w
"STAND UP"
DGD 107

THE BOTTOM LINE
"THAT'S THE WAY TO GO"
b/w
"CRAZY DANCING"
DGD 103

JUICE
"FEEL LIKE GOOD MUSIC"
b/w
"CATCH A GROOVE"
DGD 108

KATHY COLLIER
"YOU SURE LOOK NASTY TO ME"
DGD 102

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(complimentary to dealers)

Karol Policy Slashes Prices

lr 28

opened their store in Harvard Square. For a while, it was really intense."

Howard Ring, owner of New England Music City, another of Strawberries' direct competitors, said he wasn't at all surprised by the other chain's $3.49 price in its ad. "I never have any reaction to any price. I see so much that nothing really alarms me. So what's new? $3.29, $3.49, $3.69, what's the difference?"

The lowest current price at Music City's three stores, Ring said, is $3.69 for $6.98 list product. "Maybe that's why Strawberries is $3.49." Ring added that his stores had never sold current releases for as little as $3.49; in fact, until recently, Music City's sale prices never went below $3.99. "More competition generally breeds lower prices," he commented. "Everybody thinks they have the upper edge for six items. You know, whatever it takes. It's not the end of the world for anybody. If people are going to respond to a 20¢ difference, that's what they're going to do. I've seen it happen before. As for the Coop, if you went a dollar, they'd go 89¢. No matter what you do, they try to get under you."

Christmas In Colombia

Among the many record ads that appeared in the November 9 issue of the Boston Phoenix (**Cash Box,** Nov. 20), one of the most eye-catching was a two page spread which advertised a cross-section of CBS albums. A purely institutional ad that omitted dealer names and prices, it was headed by the following slogan: "Win A Free Trip To Colombia, South America On CBS Records." Readers who were interested in winning an exotic, eight-day vacation could fill out a contest blank and drop it off at their favorite record shop.

The ad cost CBS far less than most Phoenix ads do ($1680 for a full page or about $1200 at a bulk discount). The company's bill was reduced in this case bacause the ad was conceived by the newspaper's advertising staff.

Bruce Houghton, an account executive for the Phoenix, explained the newspaper's motivation for sharing the ad's cost with CBS. "In most record companies (including CBS), there's a general feeling that they would prefer to use radio advertising. One way that we have always tried to counteract that is by coming up with promotions that keyed into the specific album or, in this case, the entire concept of Columbia Records. We've given away tuna fish for Hot Tuna's records and octopuses for Red Octopus (by the Jefferson Starship) and catfood for Cat Stevens. The idea is that, with print and the addition of these promotions, we create an excitement around a record."

At the same time, Houghton admitted, promotions such as the Columbia contest are partly designed to persuade the record companies to buy more print ads. "It's selfish. We want to sell advertising. Also, for a major client like Columbia, we're trying to help them spend their dollars in the best way possible."

List Prices Unimportant?

Last week, it was pointed out in the **CB** retail price survey that, while they carried different list price tags, the newest albums by Stevie Wonder, Elton John and Led Zeppelin were being priced competitively at a retail level. This week, Korvettes underscored that point by advertising four albums, the three mentioned above and the soundtrack to "All This And World War II" (2 LP's/$12.98 list), all at the same price, $7.99 each, in the Sunday New York Times and the Sunday Daily News.

Asked why all these albums were being sold at the same price, David Rothfeld of Korvettes replied, "Is it (the selling price) below each of the list prices?" When his question was answered in the affirmative, he said, "So then, that's the answer." He added that "it's a merchandising strategy" to advertise the four albums together at the same price, but would not elaborate further on the concept.

From a phone survey of major retailers across the country (see separate story), it emerges that the four releases in question are indeed being priced competitively. Stevie Wonder's "Songs In The Key Of Life" (2 LPs/$13.98 list), #1 on the **CB** pop albums chart, is selling at substantially the same prices as Led Zeppelin's "The Song Remains The Same" (2 LPs/$11.98 list), charted at #2, Elton John's "Blue Moves" (2 LPs/$12.98 list), charted at #4, and "All This And World War II" bulleted at #106. In several markets, however, the latter album was selling at a higher dollar figure than the others, indicating that retailers are more willing to downgrade their price on top-selling items.

Mason, Denver Ads

Ads for Dave Mason's "Certified Live" (2 LPs/$7.98 list) appeared this week in four of the 22 major markets surveyed: in Boston at Strawberries for $4.79, at Music City for $4.79/$5.99 tape and at The Coop for $4.59; in Cleveland at Record Theatre for $4.99/$5.99 tape and at J.P. Snodgrass for $4.99; in Los Angeles at The Wherehouse for $4.88/$5.58 tape; and at Sam Goody in New York for $3.99/$5.49 tape.

John Denver's catalog, including a double package containing the "Rocky Mountain Christmas" LP and "Spirit" was tied to ads for his TV appearance last week in four markets: at Sam Goody in New York for $3.99/$5.49 tape, with the Christmas package for $7.99; at Sam Goody in Philadelphia for the same prices; at Odyssey Records in San Francisco for $3.66/$4.99 tape, with the Christmas package for $7.69; and in Boston without prices or specific store tie-ins.

For Complete Breakdown Of Album Retail Selling Prices, Please Turn To Page 32

London Reveals Its 'Good Time' Campaign

NEW YORK — London Records today unveiled its "Good Time" merchandising campaign for Al Green's newly released album "Have A Good Time."

The "Good Time" campaign will be centered around Al's three forthcoming appearances. He will play the Front Row Theatre in Cleveland Nov. 25-28; the Circle Star Theater in San Carlos, California Dec. 3-6; and the Mill Run Theater in Niles, Illinois (9-12).

In addition to purchasing television and radio air time, space in both trade and consumer publications has been purchased.

20th Century Music Reports Highest 9 Mos.

LOS ANGELES — 20th Century Music Corp., the music publishing division of 20th Century-Fox Film Corp., has reported its highest nine month profits since 1972.

Spring Sets Release

NEW YORK — "Easy To Love" by Joe Simon and Millie Jackson's "Lovingly Yours" have been set for release by Spring Records.

LESTER' NIGHT *— Over a thousand people turned out to honor Lester Sill at The State of Israel Tribute Dinner for him. He was awarded both the Prime Minister's Medal by Former Israeli Foreign Minister, Abba Eban, and a Certificate of Achievement from Los Angeles' Mayor Tom Bradley. After the awards, Quincy Jones and his review entertained with his production of "The World Of Quincy Jones" which featured Jones, The Brothers Johns, The Wattsline Singers and the Quincy Jones Orchestra. (l. to r.) Former Israeli Foreign Minister, Abba Eban; president of Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc., Lester Sill; and president and chirman of United Artists Music Publishing Group, Inc., Michael Stewart; and president of 20th Century Records, Russ Regan; Sill and Stewart share the good time.*

NEW YORK WELCOMES BEE GEES *— Mayor and Mrs. Abraham Beame recently acted as hosts at a reception for the Bee Gees, who will soon embark on a nationwide tour. At the luncheon they were presented with gold albums for their latest RSO release, "Children Of The World," and announced that the proceeds from their December 2 concert at Madison Square Garden will be donated to the New York Police Athletic League. Shown at the reception are (top photo, from left): Robert Stigwood, chairman and chief executive of Stigwood Group Ltd.; Abraham Beame, mayor of New York City; Robert Morganthau, president of New York Police Athletic League; and Robin, Barry & Maurice Gibb. (Bottom photo, from left): Bob Edson, vice president of RSO; Glenn Morgan, program director of WABC; Barry Gibb; Al Coury, president of RSO; and Maurice and Robin Gibb.*

Retail LP Selling Prices

Atlanta: At Franklin Music (3 locations), all Angel classical releases for $4.19/$5.40 tape: and all Seraphim releases ($3.98 list) for $2.39. At Rich's stores, 20 CBS releases, including the debut LPs by Wild Cherry and Boston and the newest releases by Bob Dylan, EWF, Phoebe Snow, Charlie Daniels, Hubert Laws and Chicago, for $3.99/$5.49 tape. *(Sunday Atlanta Journal and Constitution).*

Baltimore: At Korvettes (4 locations), multi-label sale (including RCA, Capitol, 20th Century and UA), for $4.19/$5.99 tape; five RCA releases, including the latest albums by Hot Tuna, Pure Prairie League and Aztec Two-Step, for $3.99 each; "Porgy And Bess" on RCA (2 LPs/$14.98 list) for $8.99; Donny & Marie Osmond's "Christmas" (2 LPs/$7.98 list) for $4.79; the most recent albums by the Chi-Lites and the Bar-Kays on Mercury for $3.99 each; and all Seraphim classical releases ($3.98 list) for $2.49 each. At Record and Tape Collector (5), 21 releases, including Boston's debut LP and the latest releases by Labelle, Rod Stewart, the Ohio Players, Bob Seger, Hall & Oates and Jackson Browne, for $3.94/$5.69 tape each; the newest release by Stevie Wonder for $7.88/$10.49 tape; the most recent release by Led Zeppelin for $6.97/$10.49 tape; the latest release by Gil Scott-Heron and Brian Jackson (2 LPs/$9.98 list) for $7.16/$7.49 tape; six releases on A&M, including the newest LPs by Richie Havens, Chuck Mangione and Joan Baez, for $3.94/$5.69 tape each: the latest releases by Peter Frampton and Quincy Jones (both 2 LPs/$7.98 list) for $5.19/$6.49 tape each; all Angel classical releases ($7.98 list) for $5.19/$5.69 tape. At Radio Shack stores, assorted cutout and budget tapes for $2.99 (4 for $10.00). Swan Song/Atlantic Records tie-in of the original soundtrack to the motion picture "The Song Remains The Same."*(Sunday Baltimore Sun).*

Boston: At Lechmere (4 locations), Columbia classical sale with these features: "The Concert Of The Century" (2 LPs/$15.98 list) for $9.76; nine albums (2 LPs/$7.98 list) for $4.88 each; three releases (2 LPs/$13.98 list) for $8.28 each; three releases (3 LPs/$20.98 list) for $12.64 each; two LPs for $3.88 each; and the Szell/Cleveland Orchestra recording of Beethoven's symphonies (7 LPs/$27.98 list) for $16.88.

Chicago: At Musicland (8 locations), 10 CBS releases, including Boston's debut LP and the newest releases by EWF, Phoebe Snow, Neil Diamond and Chicago, for $3.99/$5.99 tape each. At Playback (14), full-page ad promoting the newest release by Olivia Newton-John for $3.97/$4.97 tape At Radio Shack stores, same ad with the identical prices and features that appeared in Baltimore. *(Sunday Chicago Tribune).*

Cleveland: At Peaches (2 locations), six Columbia classical releases and the Living Language Series, prices not included. At Uncle Bill's (11), the latest release by Stevie Wonder for $7.95/$9.95 tape; and six other Wonder releases, including "Innervisions," "Fulfillingness First Finale" and "Talking Book" for $3.95/$4.95 tape. At Record Theatre (5), 17 CBS releases, including the debut LPs by Boston and Wild Cherry and the most recent releases by EWF, Phoebe Snow, Boz Scaggs, Chicago, Bob Dylan, Neil Diamond and Aerosmith, for $3.99/$4.99 tape each; and Dave Mason's latest release (2 LPs/$7.98 list) for $4.99/$5.99 tape. At J. P. Snodgrass (14), all-label sale for $3.99; the latest album by Dave Mason for $4.99; and the newest album by Led Zeppelin (2 LPs/$11.98 list) for $6.99. At Recordland (6), Helen Reddy's catalog for $3.99/$5.99 tape. At Gold Circle, 16 releases, including the latest LPs by EWF, Blue Oyster Cult, Ringo Starr, Hall & Oates, Pure Prairie League, Olivia Newton-John, Rod Stewart and Bob Dylan, for $3.99 each; the newest albums by Quincy Jones and Peter Frampton (2 LPs/$7.98 list) for $4.99 each; and Led Zeppelin's most recent album (2 LPs/$11.98 list) for $8.28. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore and Chicago. Swan Song/Atlantic Records tie-in of the original soundtrack to the motion picture "The Song Remains The Same." (*Cleveland Plain Dealer,* November 12 and 14).

Dallas: At Radio Shack Stores same ad with the identical features and prices that appeared in Baltimore, Chicago and Cleveland. (*Dallas Morning News*, November 12 and 14, and the *Sunday Dallas Times-Herald).*

Denver: At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore, Chicago, Cleveland and Dallas. *(Sunday Denver Post).*

Detroit: At Korvettes (5 locations), multi-label sale (including RCA, Capitol, 20th Century and UA), for $3.99/$5.99 tape; the Strawbs' latest release on Polydor for $3.99; Thin Lizzy's debut album on Mercury for $3.99; "Porgy And Bess" on RCA (2 LPs/$14.98 list) for $8.99; and all Seraphim classical albums ($3.98 list) for $2.49 per LP. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore, Chicago, Cleveland, Dallas and Denver. Swan Song/Atlantic Records tie-in of the original soundtrack to the motion picture "The Song Remains The Same."*(Sunday Detroit News).*

Houston: At Foley's (7 locations), Pablo Records logo tied to upcoming area appearances by Ella Fitzgerald, Count Basie, Oscar Peterson and Joe Pass.*(Sunday Houston Chronicle).*

Indianapolis: At Radio Shack stores, same ad with the identical features and prices that appeared elsewhere. MCA Records tie-in of the original soundtrack to the motion picture "Car Wash." *(Sunday Indianapolis Star).*

Los Angeles: At The Wherehouse (26 locations), all RCA releases for $3.88/$4.88 tape; "Porgy And Bess" on RCA (2 LPs/$14.98 list) for $8.32/$9.14 tape; Holst's "The Planets" on RCA for $2.88; a recording of Caruso performances ($7.98 list) for $4.88; all RCA Victrola classical releases ($3.98 list) for $2.22; and the newest release by Dave Mason (2 LPs/$7.98 list) for $4.88/$5.58 tape. At J.C. Penney (21), 16 CBS releases, including the debut LPs by Boston, Burton Cummings and Wild Cherry and the latest releases by Bob Dylan, Chicago and EWF, for $4.44/$5.44 tape each; and a full-page ad promoting the newest release by Olivia Newton-John on MCA, price not included. At Wallichs Music City (7), assorted cutout records and tapes for $1.98-$2.99, with the provision that the third record each customer buys is for a penny. At Vogue Records and Tapes (2), all Philips classical releases ($7.98 list) for $4.98 per LP. At Music Plus (15), Patti Smith's latest release for $3.69/$4.99 tape; and the most recent album by Flo and Eddie for $3.69. Full-page ad promoting Peter Frampton's catalog tied to upcoming area concert appearance, no specific store tie-ins. MCA Records tie-ins of the original soundtracks to the motion pictures "The Other Side Of The Mountain" and "Car Wash." Curtom Records tie-in of the original soundtrack to the motion picture "Superfly." Swan Song/Atlantic Records tie-in of the original soundtrack to the motion picture "The Song Remains The Same." 20th Century Records tie-in of the original soundtrack to the motion picture "All This And World War II." Motown Records tie-in of "An Old-Fashioned Man," sung by Smokey Robinson from the original soundtrack to the motion picture "Norman . . . Is That You?" *(Sunday Los Angeles Times* Calendar section).

Miami: Pablo Records logo tied to upcoming area concert appearances by Ella Fitzgerald, Count Basie, Oscar Peterson and Joe Pass. *(Sunday Miami Herald).*

New Orleans At Radio Shack stores, same ad with the identical features and prices that appeared elsewhere. *(Sunday New Orleans Times-Picayune).*

New York: At Sam Goody (27), these features over three pages: multi-label sale (including Capitol, A&M and MCA) for $4.19/$5.49 tape; seven A&M releases, including the latest LPs by Chuck Mangione, Richie Havens and Joan Baez, for $3.99/$5.49 tape; "Nadia's Theme" on A&M for $3.49/$4.99 tape; nine "picks of the week," including Boston's debut LP and the newest releases by ELO, Steve Miller and the Bee Gees, for $3.44/$4.99 tape; either of the most recent releases by Peter Frampton and Quincy Jones (both 2 LPs/$7.98 list) for $4.49/$6.99 tape; eight Warner Bros. releases, including the latest LPs by the Doobie Brothers, Foghat, Frank Zappa and Elvin Bishop, for $3.99/$5.49 tape; "The Originals" by Kiss (3 LPs/$13.98 list) for $7.99; six other Kiss releases for $3.99/$5.49 tape each; the latest release by Dave Mason (2 LPs/$7.98 list) for $3.99/$5.49 tape; eight ABC albums, including the newest LPs by the Climax Blues Band, John Klemmer and Leon Russell, for $3.99 each; full-page ad promoting John Denver's catalog for $3.99/$5.49 tape and Denver's "Rocky Mountain Christmas" (2 LPs/$13.98 list) for $7.99 tied to upcoming TV appearance; the debut release by the Starland Vocal Band for $3.99/$5.49 tape; Bruce Springsteen's catalog for $3.99/$5.49 tape; and the most recent release by George Harrison for $3.44/$4.99 tape. At Korvettes (30), these features: multi-label sale including RCA, Capitol, 20th Century and UA) for $4.19/$5.99 tape; two page ad promoting Chicago's catalog for $3.99/$5.79 tape, with the group's first two releases for $4.69/$5.79 tape each, its third and seventh releases for $5.99/$7.49 tape each, and "Chicago At Carnegie Hall"(4 LPs) for $5.79/$8.99 tape; the newest albums by Elton John (2 LPs/$12.98 list), Stevie Wonder (2 LPs/$13.98 list) and Led Zeppelin (2 LPs/$11.98 list) and the soundtrack to "All This And World War II" (2 LPs/$12.98 list) for $7.99 each; five "super-specials," including the latest LPs by Diana Ross, Ted Nugent, Jefferson Starship, the Strawbs and Tower of Power, for $2.99 each; all RCA and Angel classical releases for $3.99; all Victrola and Seraphim releases ($3.98 list) for $2.49; two DG classical albums ($7.98 list) for $4.79 each; "Overtures and Preludes" by Verdi on DG (2 LPs/$15.98 list) for $9.58; Verdi's "Macbeth" on DG (3 LPs/$23.98 list) for $14.37; three Arista releases, including Lou Reed's latest disc, for $3.99 each; Jackson Browne's most recent LP on Asylum for $3.99 and 12 releases on RCA and affiliated labels including the newest albums by John Denver, Pure Prairie League, Aztec Two-Step, Hall & Oates and the Whispers, for $3.99 each. At King Karol (6), regular store prices for all releases lowered to $4.49/$5.99 tape; "The Concert Of The Century" (2 LPs/$15.98 list) for $8.88; "George Gershwin Plays Rhapsody In Blue" for $2.98; original cast recording of "Threepenny Opera" for $4.98; 72 multiple classical sets on CBS ranging in price from $4.88 to $19.40; and all Odyssey albums ($3.98 list) for $2.66 per LP. At Jimmy's Music World (11), 12 LPs, including the newest albums by the Bee Gees, Natalie Cole, Phoebe Snow, Donna Summer and Vickie Sue Robinson, for $2.99 each; and assorted cutouts for $1.00. Ad promoting eight releases by Karajan and the Berlin Philharmonic on DG tied to Karajan's current US tour, no specific store tie-ins. MCA Records tie-ins of the original soundtracks to the motion pictures "Car Wash" and "The Slipper And The Rose." *(Sunday New York Times).*

Philadelphia: At Korvettes (5 locations), Multi-label sale (including RCA, Capitol, 20th Century and UA) for $4.19/$5.99 tape; the debut LP by the Funky Kings on Arista for $3.99; five albums on RCA, including the latest LPs by Pure Prairie League, Aztec Two-Step and Hall & Oates, for $3.99 each; "Porgy And Bess" on RCA (2 LPs/$14.98 list) for $8.99; and all Seraphim albums ($3.98 list) for $2.49. At Sam Goody (10) multi-label sale (including Capitol, A&M and MCA) for $4.19/$5.49 tape; eight "Picks Of The Week," including the newest LPs by ELO, Lou Reed, Jackson Browne and Steve Miller and the debut albums by Boston and Heart, for $3.99 each; the most recent albums by Stevie Wonder and Elton John (2 LPs/$12.98 list) for $7.99; the original Broadway cast album and the original movie soundtrack to "West Side Story" on Columbia for $3.99/$5.49 tape each; the debut release by the Starland Vocal Band for $3.99/$5.49 tape; and a full-page ad promoting John Denver's catalog for $3.99/$5.49 tape and Denver's "Rocky Mountain Christmas" (2 LPs/$13.98 list) for $7.99 tied to upcoming TV appearance. At Wall-To-Wall Sound (12), 20 releases, including Boston's debut LP and the latest releases by Linda Ronstadt, Boz Scaggs, Neil Diamond, EWF, Eagles, Hall & Oates, Eric Clapton and the Bee Gees, for $3.88/$4.99 tape each; the Beatles' "Rock 'N' Roll Music" (2 LPs/$10.98 list) for $5.98/$8.69 tape; Elton John's "Blue Moves" (2 LPs/$12.98 list) for $7.18/$9.29 tape; and the latest release by Lynyrd Skynyrd (2 LPs/$7.98 list) for $4.48/$6.69 tape. Swan Song/Atlantic Records tie-in of the original soundtrack to the motion picture "The Song Remains The Same." *(Sunday Philadelphia Inquirer).*

Pittsburgh: At National Record Mart stores (32), Columbia classical releases for $5.89/$6.97 tape; six double classical sets on Columbia for $6.89/$7.97 tape; four 3-LP classical sets on Columbia for $11.98 each; "George Gershwin Plays Rhapsody In Blue" for $3.99/$4.98 tape; and "The Concert Of The Century" (2 LPs/$15.98 list) for $11.98/$14.97 tape. At Radio Shack stores, same ad with the identical prices that appeared elsewhere. Swan Song/Atlantic Records tie-in of the original soundtrack to the motion picture "The Song Remains The Same." *(Sunday Pittsburgh Press).*

St Louis: No ads in the *Sunday St. Louis Post-Dispatch.*

San Francisco: At The Wherehouse (26 locations), same ad with the identical features and prices that appeared in Los Angeles, except that Dave Mason's latest album was not advertised. At Odyssey Records and Tapes (5), John Denver's catalog for $3.66/$4.99 tape and his "Rocky Mountain Christmas" (2 LPs/$13.98 list) for $7.69, tied to Denver's upcoming appearance on TV; and "Nadia's Theme" by Barry DeVorzon on Arista for $3.77. At Tower Records (5), Peter Allen's debut album (A&M), tied to upcoming area concert appearance. At Sears, eight releases, including the newest LPs by the Bee Gees, Joan Baez, ELO and Phoebe Snow, for $3.99/$4.99 tape; Elton John's "Blue Moves" (2 LPs/$12.98 list) for $8.99/$9.99 tape; "Holiday Music" on Ranwood Records for $1.99; and assorted budget and cutout LPs for $2.99. MCA Records tie-in of the original soundtrack to the motion picture "The Other Side Of The Mountain." RSO Records tie-in of the original soundtrack to the motion picture "Bugsy Malone." *(San Francisco Chronicle & Examiner,* Datebook/This World).

Washington: At Korvettes (5 locations), same ad with the identical features and prices that appeared in Baltimore. At Harmony Hut (10), 35 CBS releases, including the debut LPs by Boston and Wild Cherry and the latest releases by EWF, Bob Dylan, Aerosmith, Jeff Beck, Chicago, Phoebe Snow, Neil Diamond and Herbie Hancock, for $4.59/$5.99 tape each. At Musicland (4), same ad with the identical features and prices that appeared in Chicago. At Smithsonian Museum Shops, seven reissued jazz recordings for $6.50-$24.50. At Radio Shack stores, same ad with the identical features and prices that appeared elsewhere. Swan Song/Atlantic Records tie-in of the original soundtrack to the motion picture "The Song Remains The Same." *(Sunday Washington Post).*

Portland: At Radio Shack stores, same ad with the identical features and prices that appeared elsewhere. Swan Song/Atlantic Records tie-in of the original soundtrack to the motion picture "The Song Remains The Same." *(Sunday Portland Oregonian)*

Seattle: At the Bon stores, 172 budget releases on Capitol, RCA and Columbia for $2.99/$4.44 tape; and 64 Christmas-oriented releases on the same three labels for $3.29/$4.44 tape. Swan Song/Atlantic Records tie-in of the original soundtrack to the motion picture "The Song Remains The Same." *(Sunday Seattle Times)*

Tampa: No ads in the *Sunday Tampa Tribune-Tampa Times.*

Note: All information in the above list gathered from November 14 editions unless otherwise indicated.

NEW ENGLAND — Wishbone Ash — Atlantic SD 18200 — Producers: Ron Albert, Howard Albert — List: 6.98

Wishbone Ash turns in some intelligent rock 'n' roll on this new LP. There's a good mix of tunes here — some are straight-ahead, driving cuts, while others lean toward a more melodic sound. There's some good, imaginative twin guitar work here, especially on "Lorelei," which seems perfect for FM progressive play. More solid than they've been in years. Retailers should expose this LP through in-store play.

A SHOT OF RHYTHM AND BLUES — Rod Stewart — Private Stock PS 2021 — Producers: Jonathan Rowlands, Geoff Wright, Tony Palmer — List: 6.98

This Rod Stewart album comprises some of the best stuff he did with Long John Baldry's Band between 1964 and 1966. There are some classic tunes ("Ain't That Lovin' You Baby") and some true collector's items like "The Day Will Come." There's a pleasing roughness to these tracks that provides good counterpoint to Stewart's more recent product, which should, by the way, push this one onto the pop charts in short order.

MELBA — Melba Moore — Buddah BDS 5677 — Producers: Van McCoy and Chrles Kipps — List: 6.98

Songstress Moore turns her prodigious vocal talents to the disco genre — with Stuff as her rhythm section and Van McCoy producing, this one's going to be hard to beat. Not all of the tunes are purely suitable for dancing — there's a cover of "Long And Winding Road" that is brimming with emotion. R&B programmers can take their pick, and pop playlists will no doubt add a couple.

HEAT TREATMENT — Graham Parker — Mercury SRM 1-1117 — Producer: Robert John Lange, Nick Lowe — List: 6.98

Graham Parker is a fine English songwriter who got himself a great band, The Rumour, and this second LP is a good reply to anyone who asks you where the new talent is coming from. The title cut is a killer, with R&B roots worked into the fabric of an original, refreshing tune. Already stirring up a lot of radio action, this record should also be exposed through extensive in-store play. "Black Honey" and "Back Door Love" should get a lot of LP cut play.

LAVERNE AND SHIRLEY SING — Penny Marshall and Cindy Williams — Atlantic SD 18203 — Producers: Sidney Sharp and Jimmy Haskell — List: 6.98

The two lead actresses from the popular "Laverne and Shirley" television show take on some fifties-styled tunes, and they do them surprisingly well. With the television tie-in, tunes like "Chapel Of Love" and "16 Reasons" could get both AM and FM play. There's a funny spoken bit that FMs might want to get into: "More From Our Yearbook." The popularity of the TV personae could cross over on vinyl.

CAPRICORN PRINCESS — Esther Phillips — Kudu KU-31 — Producer: Creed Taylor — List: 6.98

Backed by stellar session players, Phillips leans into excellent material with her traditional sytle. "Magic In The Air" is one of the best disco cuts we've heard this year, and her cover of Janis Ian's "Boy, I Really Tied One On" gives new meaning to an already meaningful song. Look for many of these cuts to break beyond Phillips' traditionally jazz market, particularly "Dream," which could get a lot of pop play.

ANY WAY YOU LIKE IT — Thelma Houston — Tamla/Motown T6-345S1 — Producers: Various — List: 6.98

Thelma Houston's powerful voice carries through eight well-chosen tunes with style. The arrangements take the disco bent and Ms. Houston plays off the tricky rhythms with her own highly developed phrasing, making the title tune a hot dance-club contender, along with Gamble and Huff's "Don't Leave Me This Way." She seems to have a new depth to her voice that should make some of these cross to pop play with little problem.

SHADOW PLAY — L.A. Express — Caribou/CBS PZ 34355 — Producer: L.A. Express — List: 6.98

This is perhaps the L.A. Express' most fully realized LP to date. Tom Scott moved on to different things, and this second album since his departure reflects the group as a cohesive, capable jazz-rock-funk unit. Look for cuts like "Dance The Night Away" to get tremendous FM exposure, while "Nordic Winds" (which features the bonus of a Joni Mitchell vocal) will also get a lot of play. Joni Mitchell also did the cover art — display and in-store play are musts.

STREET TALK — The Bob Crewe Generation — Elektra 7E-1083 — Producer: Bob Crewe — List: 6.98

On one level, this is probably the first disco concept album. Subtitled "A Suite," this is a set of eight theme-connected tunes (the theme seems to be Life In The Big City); all are done up with full-blown productions. The rhythm tracks are worthy of note, as are the arrangements on the backing vocals, and there's a strong sense of melody shot through the LP. Some jazz stations will even pick this up, along with progressive, R&B and disco play.

GOLDEN SOUL — Various Artists — Atlantic SD 18198 — Producers: Various — List: 6.98

The title of this LP is certainly accurate. There are well-known tunes by the likes of Ray Charles, Wilson Pickett, Aretha Franklin and others. Really an indispensable package for R&B programmers, this should also do well in the Christmas sales department. An attractive package has informative mini-bios on each artist. The proceeds from sales of this record go to the aid of refugees.

WHITE BIRD — David LaFlamme — Amherst AMH 1007 — Producer: David LaFlamme — List: 6.98

David LaFlamme used to be the lead singer for the popular Bay Area group It's A Beautiful Day. Indeed, he covers "White Bird," a Beautiful Day classic, and handles a bunch of other tunes with consummate class. His voice still has that richness, and his violin playing, couched within complicated arrangements, gives the tunes an extra attractive polish. Every cut is suited for FM progressive play.

BOULEVARD — Murray McLauchlan — True North/Island ILTN 9423 — Producers: Murray McLauchlan, Bernie Finkelstein — List: 6.98

Murray McLauchlan is one of Canada's best singer-songwriters, and this latest is a testament to that belief. He encompasses many styles — pop, country, rock — and he shines on all. Look for "Gettin' Harder To Get Along" to get FM progressive play; the mercurial arrangement is extremely attractive. "On The Boulevard" has great possibilities to cross to the AM waves.

THE SOUL TRAIN GANG — The Soul Train Gang — Soul Train/RCA BVL1-1844 — Producer: Norman Harris — List: 6.98

On both singles and albums The Soul Train Gang provides smooth R&B, and this is no exception. There are ballads and fast disco numbers here, with not much in between. The dancing tunes are excellent, as usual, but what's important here are the ballads, like "That Certain Way," which have across-the-board appeal. With the television show's reputation, retailers would be wise to display this prominently.

PLAYIN' THE GAME — Nazarath — A&M SP-4610 — Producer: Manny Charlton — List: 6.98

This quartet continues to explore the outer reaches of fine hard rock. The vocals here, particularly in "Waiting For The Man" are edged with gruffness, a certain raw appeal. The electronic effects are fine, although they do, at times, cover up the melodies that do not rely on good guitar work. "L.A. Girls" should be a progressive favorite — it's packed with energy.

TOM PETTY AND THE HEARTBREAKERS — Tom Petty and The Heartbreakers — Shelter/ABC SRI 52006 — Producer: Denny Cordell — List: 6.98

Petty and The Heartbreakers' debut LP is a solid shot of rock and roll, well-produced by veteran Denny Cordell. There's a lot of welcome texture here; Petty understands that you don't have to be loud to be good. "Breakdown" has an ethereal rhythm to it that will be quite attractive to FM markets, while "Hometown Blues" is a shuffling change-of-pace. The band is tight and Petty's voice makes him sound like he's really been around.

REX — Rex — Columbia PC 34399 — Producer: Eddie Leonetti — List: 6.98

Rex is a new rock group that, with this debut LP, shows considerable promise. Many of these tunes are in the same, somewhat monotonous power-chord bag, but lead singer Rex Smith growls and screams the lyrics in a style that is not unappealing. A cover of The Who's "I Can't Explain" is catchy enough for AM play, while other cuts will get FM exposure.

Singles Bullets fr 27

Win/N.Y., Double B/L.I., Bee Gee/Albany, Potomac/Wash., Stark/Cleve., Interstate/Miami, Central South/Nash. (#9 bullet on **CB** R&B singles chart).

#31 **DAVID DUNDAS** — Added at WMPS, WNOE, KING, KLEO, WIRL, WBBQ, Z-96, WKY. 7 jumps include WDRC ex-29, WCAO 29-24, WCOL 29-21, KAKC 27-19, KSTP 20-15, KEEL ex-23, KEZY 28-23. Sales at Stark/Cleve., Singer, Galgano/Chi., Central South/Nash.

#40 **ROSE ROYCE** — #9 most added single with 9 new stations including WCAO, WPIX, 99X, KYA, KSLQ, WHBQ, WING, WBBF, B-100. Jumps at WPGC 18-14, CKLW ex-22, WNDE 20-15. Tremendous sales reported throughout the country including Tower/S.F./S.D., Licorice Pizza/L.A., Peaches/Dallas/St. Louis, Norman Cooper, Richman Bros./Phila., Jimmy's Music World, King Karol, Town Hall/N.Y., Double B/L.I., Rec. & Tape/Balt., Potomac/Wash., New England Music City, Peters, Dicks/Boston, Stark, Prospect/Cleve., Harmony House/Det., Singer, Galgano/Chi., Central South/Nash. (#7 bullet on **CB** R&B singles chart).

#43 **ERIC CLAPTON** — Added at WIFI, WCAO. Last week added at Q-94, KCPX, WISM, B-100, WDRC, WJET, WAKY. Jumps at WDRC ex-28, WJET ex-28, KCPX ex-30, KAKC 22-18, WRKO 23-17, KILT ex-40, Q-94 ex-25. Steady sales at Tower/S.D., Soul City/L.A., Peaches/Denver, Win/N.Y., Double B/L.I., Rec. & Tape/Balt., Dicks, New England Music City/Boston, Prospect/Cleve., Central South/Nash., Southern/Miami.

#47 **KENNY NOLAN** — Added at WCOL, KPAM, WFOM, KJRB, Z-96, WLEE, KIMN, WAKY. Jumps at WLAC ex-20, WISM ex-29, WCAO ex-27, KCPX 21-16, WSGN ex-25, WING 40-30, KCBQ 17-13, KGW ex-30. Sales at Tower/S.D.

#49 **DR. BUZZARD** — Debuted at #6 at WABC. Also added at WRKO, WAVZ. Jumps at Y-100 29-21, WPIX 18-9, 99X 20-12, WORC ex-25. Strong sales at Tower/S.F., Peaches/Ft. Laud., Town Hall, King Karol, Jimmy's/N.Y., Shulman/N.J., Double B/L.I., Sound Unltd./Chi., Harmony House/Det., Interstate/Miami. (#43 bullet on **CB** R&B singles chart).

#30 **AEROSMITH** — #1 most added single with 18 new stations including WMPS, WIFI, WLAC, WZUU, WBBF, KCPX, WNCI, KBEQ, WAPE, KCBQ, KSTP, Q-94. Jumps at WCAO ex-26, WCOL 38-28, WSAI 26-16, WRKO 29-22, KLEO 30-20, WNCE 29-12. Early sales at Jimmy's Music World/N.Y., Dicks, New England Music City/Boston, Central South/Nash.

#53 **WALTER MURPHY** — Added at WLEE, KJOY, WTIX. Last week added at WORC, KEEL, WZUU, WVBF, WING. Jumps at WZUU ex-20, KEEL ex-24, KCBQ ex-29. Strong sales at Cassells, Soul City/L.A., Peaches/Ft. Laud./Denver, Richman Bros./Phila., Jimmy's Music World/N.Y., Rec. & Tape/Balt., Stark/Cleve., Poplar Tunes/Memphis.

#58 **QUEEN** — #2 most added single with 17 new stations including CKLW, KTLK, KSTP, WHHY, WING, WAPE, WFOM, WBBF, WORC, WLAC, WDRC, WAKY. Jumps at WBBQ ex-29, KCPX ex-26, 13Q ex-25, WAVZ ex-21. Secondary action at KREM, WHNN, KRKE, KNOE, WICC, KVOX, WLAV. Early sales at Jimmy's Music World/N.Y., Double B/L.I., King Karol/N.Y.

#59 **BREAD** — 8 new adds including WISM, WCAO, WBBF, WAYS, WING, WKLO, WBT. Jumps at WMAK ex-26, KCPX ex-29, WSGN ex-24, WCOL 40-31. Secondary action at 98Q, WORD, KNOE, WTRY, WAIR, KSLY, WLAV, KRKO. Early sales at Shulman/N.J., King Karol/N.Y.

#62 **DONNY AND MARIE OSMOND** — Added at WNOE, KEEL, WOKY, WBBQ, WISM. Last week added at WRKO, WGCL, WMAK, WCOL. Jumps at WERC ex-28, WGCL ex-37, WCOL 37-32, KAKC ex-29, WHHY 23-19. Secondary action at KELI, WQPD, WLAV, KRSP.

#64 **GEORGE HARRISON** — Added at WBGN, WLS, KILT, KEZY, KJOY. Last week added at 13Q, WDHF, WKBW, KRBE. Jumps at WORC ex-30, WING ex-40, WAVZ ex-29, Q-94 ex-27. Secondary action at WIFE, KRIB, WTRY, WAIR, WICC, WHOT. Early sales at Licorice Pizza/L.A., Jimmy's Music World/N.Y., Double B/L.I., New England Music City/Boston, Poplar Tunes/Memphis.

#67 **TAVARES** — Added at WBGN, WPGC. Last week added at B-100, WISM, WAPE, KPAM. Jumps at WGCL ex-28, WPRO 15-10, KPAM 29-20, KGW ex-29. Early sales at Banana/S.F., Bee Gee/Albany, King Karol/N.Y., Potomac/Wash., New England Music City/Boston, Galgano/Chi. (#24 bullet on **CB** R&B singles chart).

#68 **MARY MacGREGOR** — Added at WIFI, WBT, WHHY, WFOM, WSGA, KIMN, WISM, KERN. Jumps at WORC 12-5, WBBQ ex-28, KCPK ex-28, WBGN 11-5, KAKC ex-22, WING ex-42. Strong secondary action at KELI, 98Q, WIFE, KRIB, WAIR, KKLS, WFLI, KGOW.

#70 **FOGHAT** — Added at 13Q, WMAK, WCAO, WAKY. Last week added at WMPS, WLAC, WBBF, WKBW, WTIX, WAVZ.

#73 **STYX** — Added at KERN, WCOL, WBBF, WORC, WISM. Last week added at WING, WPEZ, KPAM. Jumps at WGCL ex-21, WBBQ 28-24, Z-93 ex-30, WING 45-36, KPAM ex-29, KJOY 25-14. Good secondary action at WCUE, KELI, WSPT, WYSL, KREM.

#77 **EW&F** — Added at WDRC, WLAC, WNDE, WING, Q-94. Last week added at WPRO, WFOM, WAVZ, WHHY, KRBE, KSLQ, Z-96, KJOY. Jumps at WPRO ex-25, WFOM ex-28, WAVZ ex-25, KJOY 30-21. Early sales at Peaches/Atl./Dallas, Dicks/Boston, Prospect/Cleve., Licorice Pizza/L.A. (#35 bullet on **CB** R&B singles chart).

#79 **LAVERNE AND SHIRLEY** — Added at KCBQ. Last week added at WBBF, WKBW, WOKY, WAVZ. Jumps at WBBF ex-28, KCPX 30-24, WAVZ ex-30.

#81 **BAY CITY ROLLERS** — Added at WPIX, KFRC, KYA. Added as acetate with product to be on the street Nov. 27.

#82 **MANFRED MANN** — #10 most added single with 9 new stations including WERC, WLAC, WBBQ, KJRB, WAPE, WAVZ, KSTP, WGH, KJOY. Last week added at WISM, KBEQ, Z-96. Jumps at WAKY 30-10, WZUU 19-12, KBEQ 30-25, WOKY 21-17. Secondary action at KRKE, WSPT, KSLY, WFLB, WKWK, WLAV.

#85 **BARRY MANILOW** — Added at KERN, KCPX, KXOK. Last week added at WMPS, WING. Jumped at WHHY 20-10. Secondary action at WORD, KACY, WQPD, WLAV, KOMA. Sales at King Karol, Win/N.Y., Dicks/Boston, Soul City/L.A.

Pop Playlist fr 25

18 To 11 — Rod Stewart
20 To 15 — McCoo/Davis

KYA — SAN FRANCISCO
#1 — DeVorzon & Botkin
Rose Royce
*England Dan & Coley
*Bay City Rollers
*Leo Sayer
*Lynyrd Skynyrd
10 To 5 — Rod Stewart
12 To 7 — Commodores
15 To 10 — Boston
16 To 12 — Spinners
17 To 13 — Engelbert Humperdinck
18 To 14 — McCoo/Davis
Ex To 16 — Sylvers
Ex To 22 — Ritchie Family
Ex To 23 — Elton John
Ex To 24 — Wonder — Wish

KLIV — SAN JOSE
#1 — Botkin & DeVorzon
*Queen
*Aerosmith
*Cate Brothers
*Engelbert Humperdinck
19 To 7 — Elton John
17 To 9 — Peter Frampton
14 To 8 — England Dan & Coley
Ex To 17 — McCoo/Davis
Ex To 20 — Sylvers

KSLY — SAN LUIS OBISPO
#1 — Captain & Tennille
*Manfred Mann
*Yvonne Elliman
*Bread
*Bob Seger
11 To 2 — Bee Gees

continued on pg. 48

DIRTY ANGELS — Dirty Angels — Private Stock PS 2020 — Producer: Richard Gottehrer — List: 6.98

Dirty Angels obviously paid attention to early Phil Spector records; at times you'd swear you were right up against that wall of sound. It's an auspicious debut LP, with intelligent, catchy, self-penned songs. A group with eclectic tastes, Dirty Angels leans heavily toward funky R&B, but occasionally hits some Allman-like harmonies. "Tell Me" is a driving cut for FM progressive and "Goodbye" is a beautiful ballad for the same market.

RENAISSANCE — Lonnie Liston Smith & The Cosmic Echoes — RCA APL-1-1822 — Producers: Bob Thiele & Lonnie Liston Smith — List: 6.98

A new collection of Lonnie Liston Smith songs is always met with delight on the part of progressive jazz fans, and this should be no exception. The tunes are free flowing (Smith is listed in the credits as playing, besides keyboards, "electronic colorations") yet there is a sense of melody in tunes like "Mongotee" and "Space Lady." Should show immediately on jazz and some R&B playlists.

FORWARD INTO THE PAST — The Firesign Theatre — Columbia PG 34391 — Producers: Various — List: 7.98

This two-pocket, budget priced set comprises the best work from one of new comedy's seminal groups — it's doubtful, for example, that Saturday Night Live! would exist if not for The Firesign Theatre. As a reference work, this is indispensable, and it's a perfect introduction to a substantial body of work. Progressive FM programmers might pick "High School Madness" or "Toad Away." Great for Christmas.

LET MY HEART BE MY HOME — Byron Keith Daugherty — Fantasy F-9515 — Producers: Doug Weston, Julio Alello — List: 6.98

Byron Keith Daugherty's debut LP showcases a fine songwriting talent. His vocals are expressive and most of the melodies are fairly fresh. Songs like "I'm Leaving You" and "Evil Woman" seem right for progressive FM radio — there's a pleasant soft-rock tone to the entire LP. The production by Doug Weston (who owns L.A.'s Troubadour club) is professional — backing vocals are used extremely well.

TOMORROW: BARRETTO LIVE — Ray Barretto — Atlantic SD 2-509 — Producer: Ray Barretto — List: 7.98

Jazzman Barretto's first Atlantic album is a two-pocket set recorded live at The Bottom Line late last year. Barretto's latin-tinged jazz is well-known, but this is an exceptional set that incorporates the vitality of a brand new orchestra. Flute work is featured — Dick Mesa's solos float magically above and around the basic rhythm. For jazz and progressive programmers.

DAVID SOUL — David Soul — Private Stock PS 2019 — Producer: Elliot F. Mazer — List: 6.98

David Soul's first LP is surprisingly good. The co-star of "Starsky and Hutch," it's to his credit that he was able to assemble such a fine assemblage of backing musicians. There are some fine self-penned songs, along with "Bird On The Wire" and "One More Mountain To Climb," and Soul sings them all easily with an unforced tenor. With the TV tie-in this could be a big seller. For FM and MOR outlets.

FEEL IT — Fat Larry's Band — WMOT/Atlantic WM 625 — Producer: Vincent Montana — List: 6.98

WMOT has come out with another fine R&B oriented record; this time around there are some definite pop possibilities as well. While a cover of "Fascination" surely legitimizes David Bowie's much-talked-about R&B roots, this version will certainly get play on progressive pop stations. The arrangements by producer Montana are slick, yet accessible. The horn charts are punchy and never get in the way. "Nighttime Boogie" could get some disco play.

JOIE DE VIVRE — Diana Marcovitz — Kama Sutra/Buddah KSBS 2614 — Producer: Fred Thaler — List: 6.98

The back cover of this record shows Diana Marcovitz as a woman of many different faces and styles, and the actual album is hard evidence. Her songs run the gamut from parody to serious art numbers, all performed with charming enthusiasm and a great deal of talent. "The Colorado Of My Mind" is funny, sure, but it's also a great tune. "Pretty Young Boys" could make it AM; most of the others seem slated for progressive play.

COUNTRY ARTIST OF THE WEEK

Mickey Gilley

Gilley's Smokin' — Mickey Gilley and Playboy Records were both standing on the right spot when lady luck waved her magic wand and touched them both, sending "Room Full Of Roses" across the country to a very receptive listening audience.

Mickey Gilley is not a newcomer or "Johnny come lately" to country music. He was born in Natchez, Mississippi, but grew up in Ferriday, Louisiana, along with two cousins who also played piano and sang in the Assembly of God Church — Jerry Lee Lewis, the rock and roll "Killer," and Jimmy Swaggart, one of the most famous evangelists in the south. Mickey began working the local clubs in the Houston area in the '60s and later became a partner in one of the largest clubs in the Houston area — Gilley's. He is a super piano player and plays on all of his records. After a series of "near" hits he released "Room Full Of Roses" on his own label, and when the record got too hot to handle he called on his lifetime friend Eddie Kilroy for help.

In the meantime, Playboy Records had decided to launch their company into the country field and had contacted Eddie Kilroy to watch for the right artist for them. So Mickey Gilley was the man, "Room Full Of Roses" was the song and Playboy was the company.

That one song, recorded almost by accident, gave Mickey the national attention he'd been seeking for so long. And to prove that he was no flash-in-the-pan, Gilley followed it with other chart-toppers, such as "i Overlooked An Orchid," "Overnight Sensation," "Don't The Girls Get Prettier At Closing Time," and his current "Lawdy Miss Clawdy," which is eleven-bullet on the **Cash Box** country chart. Mickey's current LP tells it like it is — "Gilley's Smokin'."

Exclusive management and production is by Eddie Kilroy, with booking by United Talent, Inc.

Opryland Auditions Will Begin On December 2

NASHVILLE — Opryland U.S.A. will begin holding auditions next month in 22 cities in 13 states to fill more than 300 positions open for performers and technicians in the eleven live musical shows planned for the park's 1977 season.

Auditions begin in Ann Arbor, Michigan on December 2, followed by auditions and interviews through February in Kentucky, Tennessee, New York, Ohio, Indiana, Illinois, Oklahoma, Alabama, Mississippi, Louisiana, Illinois, Florida, and North Carolina.

The park will need 300 singers, musicians, dancers, actors, clowns and specialty acts to appear in the shows, and approximately 35 technicians, including stage managers, lighting specialists, sound engineers, stage hands and follow-spot operators to fill technical positions.

A piano accompanist, record player, guitar amplifier, and tape cassette recorder will be available for performers and all auditionees should bring their own material. Persons interviewing for technical positions should bring a typed resume.

TUBB TO ATV MUSIC — *ATV's country music division has signed Glenn Douglas Tubb to a writing pact. Tubb will be working out of ATV's Nashville offices collaborating with other writers on the firm's roster. Tubb's songs have earned five BMI awards and a Grammy award nomination, and he has recorded for Decca, MGM, Dot and Mercury. His former publishers were Tree, Combine, House of Cash and Acuff-Rose. Pictured, l. to r., are Charlie Williams, general manager of ATV's Nashville offices, and Tubb.*

NMPA Plans Meeting

NASHVILLE — The National Music Publishers' Association will have a membership meeting in Nashville on Wednesday, December 1, 1976, at 2:30 p.m. at the Hyatt Regency. A cocktail reception will follow, at which the board members of the Nashville Songwriters' Association will be welcomed, together with music industry leaders of Nashville.

Salvatore T. Chiantia, chairman of the boards of NMPA and the Harry Fox Agency, will preside. Leonard Feist, NMPA president, and Albert Berman, HFA president, will report to the informal meeting, giving special emphasis to the impact of the new copyright law and outlining plans for both organizations in the coming year.

CMA Board Elects New Officers

NASHVILLE — Norman Weiser, president of Chappell Music, New York, has been elected chairman of the board of the Country Music Association for 1977, while Dan McKinnon, president of McKinnon Enterprises, San Diego, California, was elected president. The elections were held during a CMA board meeting on November 11, 1976, at Commerce Union Bank in Nashville.

Other officers elected for the coming year include: executive vice-president Jim Foglesong, president, ABC/Dot Records, Nashville; vice president Frank Jones, vice president and general manager, country and western division, Capitol Records, Nashville; vice-president Joe Smith, chairman of the board, Elektra/Asylum Records, Los Angeles; vice-president Charles Scully, national public relations director, SESAC, New York; vice-president Frank Mancini, vice-president, artist relations, RCA Records, New York; vice-president E.W. "Bud" Wendell, vice-president, WSM, Inc., and general manager, Grand Ole Opry and Opryland, U.S.A., Nashville; vice-president Sam Lovullo, producer, "Hee Haw," Yongestreet Productions, Beverly Hills; vice-president Jim Duncan, country editor, *Radio & Records,* Los Angeles; vice-president Billy Lowery, president, Lowery Music Group, Atlanta; international vice-president Shooichi Kusano, president, Shinko Music, Tokyo; secretary Bob Austin, publisher, *Record World,* New York; assistant secretary Buddy Killen, president, Tree International, Nashville; treasurer Tom Collins, president, Pi-Gem Music, Inc., Nashville; assistant treasurer Mary Reeves Davis, president, Jim Reeves Enterprises, Madison, Tennessee; sergeant-at-arms Walt Turner, program director, WIL Radio, St. Louis; assistant sergeant-at-arms Jimmy Jay, general manager, United Talent, Nashville.

Texas Concerts Set

HOUSTON — On Sunday, December 12 in Pasadena, Texas, Davs Productions, Inc. will produce and direct two 3 to 3½ hour country music concerts starring Dottie West, Moe Bandy, Glen Barber, Whitey Ford ("The Duke of Paducah"), Dick Allen, and the River Road Boys, featuring the twin fiddles of Bob White and Clyde Brewer and the steel guitar of Herb Remington, with Lou Anthony and Ray Malek. The concerts will be MC'd by DJs Joe Ladd (KIKK), John Conners (KENR) and Arch Yancy (KNUZ). The concerts will be held in the Weldon "Stoney" Phillips Field House and Gymnasium in Pasadena, Texas at 2 p.m. and 7:30 p.m.

Davs Productions, Inc. laid plans for three other concerts to be held within the next three months.

On Sunday, January 15, Jim Ed Brown and Helen Cornelius, along with comedian Spec Roads from the Porter Waggoner show, will headline the show, along with four upcoming local acts.

New Day Promotions Formed In Indiana

ANDERSON, IND. — New Day Promotions, an entertainment promotional agency, has recently been formed with Michael L. Breese, manager and baritone singer for New Day (formerly the New Day Singers) acting as executive director.

The agency's first promotion will be held December 9, 1976 in the new Indiana Convention Center, Indianapolis, Ind. The show will be country in format and will feature Barbara Mandrell and the Do-Rites, Freddie Hart and the Heartbeats, La Costa and the Stone Ridge Band, and Ray Griff and the New Winfield Amateurs. Bob Braun from WLW-TV Cincinnati, Ohio, will m.c. the event.

Managers and agents in all areas of music are encouraged to forward promotional materials immediately to New Day Promotions, c/o Michael L. Breese, P.O. Box 1758, Anderson, Indiana 46014.

CHEERS — *Congratulating Roger Sovine on his recent promotion to assistant vice president, Nashville, BMI are (front row, l. to r.): Billy Sherrill, Buddy Killen, Roger Sovine, Bob Beckham. Back: Bill Hall, Don Gant, Bob Thompson, George Richey, Norro Wilson, Joe Talbot, Bill Denny, Wayland Holyfield, Ron Chancey, Ron Bledsoe, Dale Morris.*

CROCKETT SHINES UP BRASS — *Nashville Brass bandleader Danny Davis "serves" a toast to Elaine Crockett in honor of her promotion to executive vice president at Danny Davis Productions. Ms. Crockett has been employed by Davis for the past nine years, during which time she served as executive secretary to the famous brass bugler.*

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Rep.: Curtis Wood, (615) 255-8076

Country Roundup

KSON AM & FM presented another "Everything We Play" weekend. Every record played during that weekend was given away to the first listeners to call in. Over 400 winners received records. KSON prgram director ***Ed Chandler*** *also announced the hiring of sportscaster* ***Jerry Gross*** *to the KSON staff.*

Redneck radio KJIM in Fort Worth is running a "Baby Boy" contest in conjunction with the ***Mary Kay Place*** *Columbia hit. The winner will receive a copy of her "Tonight At The Capri Lounge" LP, "His And Hers" t-shirts and a $25 gift certificate.*

Tompall Glaser and the Outlaw Band *is now on the ABC label, with his first album due to be released in January.*

Jimmy Buffett, *who recently re-signed with ABC, has been hard at work recording a new album to be released in January.* ***Norbert Putnam*** *is producing the album in Miami. The working title is "Changes in Latitudes/Changes in Attitudes."*

Tommy Overstreet *is set for the Tonight Show November 24. Tommy's current ABC/-Dot single is "Young Girl."*

Kelly Lerous *and the all-girl band* ***Barbara Allen and Lady Luck*** *will provide the entertainment for the 1977 National Rod and Custom Auto Shows. Entertainment provided during the previous shows has been rock, according to* ***Ron Blackwood,*** *and this is the first time a country act has been booked.*

Roy Clark's *Dieter's Choice Food was introduced in a novel way to people in the Oklahoma/Texas area — via radio's* ***Billy Parker*** *of KVOO, Tulsa, Oklahoma, in a 50,000 watt remote from the Landmark in Vegas.*

Moe Bandy *is taping more commercials for the Texas-owned Pearl Beer Company for the 1977 campaign. Sales at Pearl were so good after the '76 campaign featuring Moe that they renewed his contract for another year. The theme for next year is "First In The Heart Of Texas."*

LET THEM EAT CAKE *— Playboy Records' newest artist Theresa Neal gets her cake and contract too during special signing ceremonies with the label. Shown with Ms. Neal at the presentation of her new Playboy pact are: Playboy's promotion director Nick Hunter, Ms. Neal's publisher of Excellorec Music Bob Tubert, and Playboy Records general manager Eddie Kilroy.*

Mail to Top Billing, ***Dolly Parton's*** *booking agency, has doubled since the recent announcement that Dolly had to cancel all personal appearances and interviews for the remainder of the year due to doctor's orders. Fans are sending get-well wishes to Dolly, who was sidelined due to a severe throat condition.*

MCA artist ***Nat Stuckey*** *is currently in Europe touring England, Germany and Spain.*

C.W. McCall, *the man who works "front door" on the CB music trend, will be among People magazine's "twenty-five most intriguing people of the year" in its year-end special. C.W.'s just released Polydor single is "Around The World With A Rubber Duck."*

The producers of The Match Game have asked MCA artist ***Bill Anderson*** *to come back to Los Angeles to tape another appearance on the show, to be aired sometime in December.*

The Dollar Concert Series staged across the country and into Canada by the Ozark Mountain Daredevils not only sold out in every city, but did a lot of good in helping sell records, according to manager ***Stan Plesser*** *of Good Karma Productions. The country-rock group played more than a dozen dates in the Dollar Concert Series — shows in which only one dollar was the admission charge. The tour winds up on Thanksgiving Day in Beaumont, Texas.*

Dr. Hook's *"A Little Bit More" album has gone "double gold" in Australia, is still top 5 in Sweden and is high on the U.K. Music Week charts as well.*

The Cowtown Colosseum rodeo facility in Ft. Worth is planning to have live music entertainment on a regular basis. Spokesman ***Ken Merrin*** *says they decided to develop the idea after* ***Willie Nelson*** *drew 6,000 people to a concert there recently — their biggest draw since 1920 when Caruso played this historic site.*

Coming soon: the Houston area will have mini Grand Ole Opry shows brought to them when these shows featuring Grand Ole Opry stars begin next month. The local radio stations are cooperating by handling emcee duties.

Michael Murphey *made a guest appearance with* ***Townes Van Zandt*** *at the Old Time Pickin' Parlor while on a visit to Nashville recently to show his father around music city. Murphy was in Dallas to help* ***Ray Wylie Hubbard*** *celebrate his birthday Saturday, Nov. 13.*

M-M-MEL AT WHN *— WHN radio in New York recently invited CMA entertainer of the year Mel Tillis to sit in as guest disk jockey. Pictured (l. to r., rear) Ed Salamon, WHN program director; Neil Rockoff, WHN general manager; Pam Green, WHN music director. (Front) Del DeMontreux, WHN disc jockey, and Mel Tillis.*

"A" FOR ABC *— Tompall Glaser, who appeared on the album "Wanted: The Outlaws," with Waylon Jennings, Jessi Colter and Willie Nelson, has been signed by ABC Records. Glaser's first ABC album is scheduled for release in January. Pictured at the signing ceremonies in Nashville are (l to r): Glaser; Jerry Rubinstein, chairman of the board, ABC Records, and, looking on in the back, Bob Kirsch, ABC/Dot product manager.*

Top 50 Country Albums

			Weeks On 11/20 Chart
1	**EL PASO CITY** MARTY ROBBINS (Col. KC 34303)	2	12
2	**THE TROUBLEMAKER** WILLIE NELSON (Columbia KC 34112)	3	8
3	**DAVE & SUGAR** (RCA APL 1-1818)	1	13
4	**YOU AND ME** TAMMY WYNETTE (Epic KE 34289)	5	7
5	**HERE'S SOME LOVE** TANYA TUCKER (MCA 2213)	4	21
6	**PEANUTS AND DIAMONDS** BILLY ANDERSON (MCA 2222)	6	10
7	**IF YOU'RE EVER IN TEXAS** FREDDY FENDER (ABC/Dot DOSD 2061)	10	7
8	**REFLECTING** JOHNNY RODRIGUEZ (Mercury SRM 1-1110)	9	5
9	**SOMEBODY SOMEWHERE** LORETTA LYNN (MCA 2228)	12	6
10	**ALL I CAN DO** DOLLY PARTON (RCA APL 1-1665)	7	13
11	**HASTEN DOWN THE WIND** LINDA RONSTADT (Asylum 7E-1067)	8	12
12	**GOLDEN RING** GEORGE JONES & TAMMY WYNETTE (Epic KE 34291)	11	14
13	**ALONE AGAIN** GEORGE JONES (Epic KE 34290)	15	5
14	**ARE YOU READY FOR THE COUNTRY** WAYLON JENNINGS (RCA APL 1-1816)	16	21
15	**THE MAGNIFICENT MUSIC MACHINE** TOM T. HALL (Mercury SRM 1-11111)	17	6
16	**TONITE! AT THE CAPRI LOUNGE** MARY KAY PLACE (Columbia PC 34353)	26	3
17	**THE BEST OF CHARLEY PRIDE VOL. III** (RCA APL 1-2023)	24	3
18	**SPIRIT** JOHN DENVER (RCA APL 1-1694)	18	11
19	**COUNTRY CLASS** JERRY LEE LEWIS (Mercury SRM 1-1109)	20	4
20	**SOLITARY MAN** T.G. SHEPPARD (Hitsville H6 40451)	21	5
21	**HERE I AM DRUNK AGAIN** MOE BANDY (Columbia KC 34285)	22	3
22	**CRYSTAL** CRYSTAL GAYLE (United Artists UA LA 614G)	13	14
23	**THAT LOOK IN HER EYES** FREDDIE HART & THE HEARTBEATS (Capitol ST 11568)	23	8
24	**20-20 VISION** RONNIE MILSAP (RCA APL 1-1666)	19	27
25	**MY LOVE AFFAIR WITH TRAINS** MERLE HAGGARD (Columbia ST 11544)	25	18
26	**DIAMOND IN THE ROUGH** JESSI COLTER (Capitol ST 11543)	14	15
27	**HOMEMADE LOVE** TOM BRESH (Farr FL 1009)	29	7
28	**GILLEY'S SMOKIN'** MICKEY GILLEY (Playboy PB 415)	31	3
29	**UNITED TALENT** LORETTA LYNN & CONWAY TWITTY (MCA 2209)	27	22
30	**TEXAS COOKIN'** GUY CLARK (RCA APL 1-1944)	30	5
31	**GREATEST HITS VOLUME II** CONWAY TWITTY (MCA 2235)	35	2
32	**TEDDY BEAR** RED SOVINE (Starday SD 968X)	32	20
33	**THE BEST OF JOHNNY DUNCAN** (Columbia KC 34243)	28	19
34	**CRASH** BILLY "CRASH" CRADDOCK (ABC/Dot DOSD 2063)	39	2
35	**THE BEST OF GLEN CAMPBELL** GLEN CAMPBELL (Capitol ST 11577)	—	1
36	**ALL THESE THINGS** JOE STAMPLEY (ABC/Dot DOSD 2059)	34	20
37	**DON'T STOP BELIEVIN'** OLIVIA NEWTON-JOHN (MCA 2223)	50	2
38	**THE WINNER AND OTHER LOSERS** BOBBY BARE (RCA APL 1-1786)	40	21
39	**DOIN' WHAT I FEEL** NARVEL FELTS (ABC/Dot DOSD 2065)	41	3
40	**RONNIE MILSAP LIVE** (RCA APL1-2043)	—	1
41	**LOVIN' SOMEBODY** LA COSTA (Capitol ST 11569)	42	3
42	**24 GREATEST HITS** HANK WILLIAMS SR. (MGM SE 4755)	33	11
43	**HARMONY** DON WILLIAMS (ABC/Dot DOSD 2049)	43	30
44	**KEEPING IN TOUCH** ANNE MURRAY (Capitol ST 11559)	45	4
45	**SUPER SONGS** DANNY DAVIS AND THE NASHVILLE BRASS (RCA APL 1-1986)	46	2
46	**THE BEST OF MEL TILLIS** (MGM 1-5021)	36	17
47	**LYNN ANDERSON GREATEST HITS VOLUME II** (Columbia KC 34308)	—	1
48	**THE OUTLAWS** WAYLON JENNINGS/WILLIE NELSON JESSI COLTER/TOMPALL GLASER (RCA APL 1-1321)	49	44
49	**EDDY** EDDY ARNOLD (RCA APL 1-1817)	47	12
50	**TURN ON TO TOMMY OVERSTREET** (ABC/Dot DOSD 2056)	37	9

Looking Ahead To Country Top 100

If Not You
Dr. Hook (Capitol)
Rings For Sale
Sammi Smith (Zodiac)
Shake Rattle And Roll
Billy Swan (Monument)
If You Want To Make Me Feel
DeWayne Orender (RCA)
Liars One, Believers Zero
Bill Anderson (MCA)
Everything's Coming Up Love
Sherry Bryce (MCA)
A Stranger To Me
Mack White (Commercial)
Honky Tonk Fool
Ben Reece (Polydor)
My Heart Won't Cry Anymore
Sue Richards (ABC/Dot)
Here's To The Next Time
Billy Larkin (Casino)
Twenty-Four Hours From Tulsa
Randy Barlow (Gazelle)
Why Lovers Turn To Strangers
Freddie Hart (Capitol)
A Mansion On The Hill
Ray Price (ABC/Dot)
Hello Atlanta
Chip Taylor (Columbia)
The License Plate Just Said Texas
Geof Morgan (MCA)
Take These Chains From My Heart
Terry Bradshaw (Mercury)
Let's Go For A Ride
Troy Seals (Columbia)
Storm In Tupelo
Diana Williams (Capitol)
Last Goodbye
Red Sovine (Starday)
Something 'Bout You Baby
Tony Booth (UA)
The Last Time You Love Me
Jerry Naylor (Hitsville)
Say You Love Me
Lynda K. Lance (WB)
Lyin' Again
Calico (UA)
The Torn Flag
Cledus Maggard (Mercury)

Country Singles Reviews - Album Reviews

RONNIE MILSAP LIVE — Ronnie Milsap — RCA APL 1-2043 — Producers: Tom Collins, Ronnie Milsap — List: 6.98

It only makes sense when one of the best artists in country music comes out with one of the best live albums ever. This one has it all — Ronnie Milsap classics like "Pure Love" and "(I'd Be) A Legend In My Time"; country standards like "Kaw-liga"; his latest release "Let My Love Be Your Pillow"; and the surprise of Ronnie's version of "Honky Tonk Women." Recorded live at the Grand Ole Opry House in Nashville, this LP captures the onstage excitement of the 1976 CMA male vocalist of the year. Milsap's previous two LPs this year have shot up to number one in record time, and this one won't be far behind.

THE ROOTS OF MY RAISING — Merle Haggard And The Strangers — Capitol ST-11586 — Producers: Ken Nelson, Fuzzy Owen — List: 6.98

Haggard sets a nostalgic mood from the title cut to "What Have You Got Planned Tonight, Diana?" He includes Lefty Frizzell's "I Never Go Around Mirrors" and one of his own "Am I Standing In Your Way?" Phrasing and staging are in the old style that he has carried on under Frizzell's influence. The Strangers can follow any step Haggard leads, and the group steps out on "Cherokee Maiden" and swings out on "Mississippi Delta Blues." Haggard's rich voice throughout makes this album a proud addition to any collection.

THE BEST OF CHET ATKINS & FRIENDS — Chet Atkins & Friends — RCA APL 1-1985 — A&R Coordinator: Bob Ferguson — List: 6.98

A few of this man's best friends get together for fun and set some sparks to flying. Duets between Chet and Les Paul on "Avalon," Jerry Reed doing "Twitchy," Boots Randolph, Dolly Parton and Atkins and Lenny Breau doing "Sweet Georgia Brown" result in some of the sweetest interpretations and interchanges between musicians that have been recorded and make this album a something for everyone choice. As Chet says on the back cover, "There ain't no dogs here."

HIGH TIME — Larry Gatlin — Monument MC 66 6644 — Producer: Fred Foster — List: 5.98

Gatlin's compositions are second only to their delivery, and both are high quality. Vocal emotion is still the tie that binds a Gatlin song into an experience and producer Fred Foster helps bring it all together. Gatlin sings of love lost and found, using his voice to create an illusion that it is on the point of breaking but he is in full control. "Jacob And Marcie" is a strong ballad with the tunes "By The Way" and his hit "Statues Without Hearts" strong favorites.

I DON'T WANT TO HAVE TO MARRY YOU — Jim Ed Brown & Helen Cornelius — RCA APL 1-2024 — Producer: Bob Ferguson — List: 6.98

This collection of duets shows each artist's talent as individuals and as a duo. Their voices blend beautifully as illustrated in the hit title tune and "Saying Hello, Saying I Love You, Saying Goodbye" should give them the next hit. Such musicians as percussionist Larry Londin, pianists David Briggs and Hargus Robbins, Buddy Spicher on fiddle, Weldon Myrick on steel guitar, and too many more to mention, make the music as strong as the vocals.

PLAY IT AGAIN CHARLIE — Charlie McCoy — Monument MC 6630 — Producer: Charlie McCoy — List: 5.98

Charlie McCoy's album cover reads like a who's who in the country music catalog of respected musicians and vocalists, from those known for session work to artists with albums of their own. The master of harmonica steps out in various directions with country favorites like "Wabash Cannonball" to "Mule Skinner Blues" to "Theme From A Summer Place," illustrating the versatility that makes him the maestro he is. This album shows why Charlie was chosen CMA instrumentalist of the year in 1975.

C.W. McCALL (Polydor PD 14365)
Round The World With The Rubber Duck (3:59) (American Gramaphone — SESAC) (C.W. McCall, B. Fries, D. Davis)

C.W. takes the CB convoy 'round the world' in a recitation about the good buddies in England, Russia, the Orient and Australia. There's a funkier sound here than in "Convoy," inspired by the production of Don Sears and Chip Davis.

PAT BOONE (Hitsville H-6047F)
Lovelight Comes A Shining (2:14) (ABC/Dunhill Music — BMI) (O. Soloman)

This song, from Pat Boone's album "Texas Woman" shows that he has matured since his white shoe period. His voice is still smooth but closer to country grit than his past love songs.

BAREFOOT JERRY (Monument 45-204)
Battle Of New Orleans (2:40) (Warden Music — BMI) (Jimmy Driftwood)

Wayne Moss and Barefoot Jerry chose this classic by Jimmy Driftwood from their album "Keys To The Country" to do up in classic Barefoot Jerry style.

BOBBY BORCHERS (Playboy P-6092-A)
Whispers (2:37) (Chappell — ASCAP) (R. Bourke, J. Wilson, G. Dobbins)

Bobby Borchers does a good job on a song about small town gossipers who can't leave lovers alone. Striking guitar licks highlight this record produced by Eddie Kilroy.

BILLY THUNDERKLOUD AND THE CHIEFTONES (Polydor PD-14362)
It's Alright (2:51) (Jack & Bill Music — ASCAP) (J. Foster, B. Rice)

Thunderkloud handles this '50s-flavored torch song with style. Fully orchestrated, it should take some people back in time.

TEX WILLIAMS (Denim 1005-A)
The Beartrap (2:15) (Brother Karl's Music — BMI) (D. Lee, C.L. Goodson)

A humorous possum hunt recap by Tex Williams turns into a tragedy when his buddy Luther sits on a beartrap and runs out of chain. Sound advice for possum hunters.

SONNY THROCKMORTON (Starcrest — GRT 094)
Lovin' You, Lovin' Me (2:58) (Tree — BMI) (S. Throckmorton)

There's some fine pickin' and singin' on this catchy cut. Produced by Scott Turner, it's a sing-along song that deserves a spin, and should fit any country format.

WEBB PIERCE (Plantation PL-145)
The Family Christmas Tree (3:02) (Brandywine Music — ASCAP) (W. Pierce, O. Perry, S. Fisher)

Webb Pierce talks us through a heartfelt song sure to evoke fond memories as Christmas approaches and thoughts turn to home and family. Produced by Steve Singleton, the song is a potential "Teddy Bear."

GLENN ASH (United Artists UA-XW 884-Y)
Sundown Mary (2:35) (Combine Music — BMI) (C. Gantry)

Wondering about a wandering lady who has gone her own way, this sensitive song written by Chris Gantry, engineered by Billy Sherrill and produced by Larry Butler captures the semi-sweet sound of the separation.

TERRY COBB (Starday SD-S 5657)
Sunday Morning Sugartime (2:35) (ABC-Dunhill Music — BMI) (R. Hylton)

Terry Cobb has a good song about making up for lost lovin' on Sunday mornings. It's produced by Tommy Hill, and the lead and steel guitar licks are exceptional.

DeWAYNE PHILLIPS (United Artists UA-XW 886-Y)
How Can Anything That Feels So Good (Hurt So Bad) (2:40) (Unart Music, Brougham Hall Music — BMI) (L. Butler, R. Bowling)

This Larry Butler production, engineered by Billy Sherrill, gives us another view of trouble. The title is the hook.

SMITH & SON (Monument 45-203)
Have A Good Day (2:35) (Combine Music — BMI) (A. Smith)

A father-son duet, this instrumental has some fine riff exchanges and guitars galore.

LLOYD GOODSON (United Artists UA-XW 891-Y)
Jesus Is The Same In California (3:10) (Brother Karl's Music — BMI) (L. Goodson, D. Lee)

Another Larry Butler/Billy Sherrill co-op, this time with a Haggard- or Coe-styled song about a letter to a Folsom prisoner from his mother, who has faith that Jesus is the same in California as he is in Tennessee. The story has a happy ending and a clever twist.

REBECCA JO FEATHERINGILL (Texas DS-5599)
Live It Up (Gallico Music — BMI) (R. Faith, N. Wilson, P. Rakes)

Getting it together right or wrong, the lady makes a good presentation, under the production of Don Schafer, that the lovers might as well live it up because the small talk crowd will never let them live it down. It's a good song delivered by a lady in tune with what could be a hit.

BONNIE LOU WHEELER (Savage SR-007)
Take The Time To Live (2:56) (Milene Music — ASCAP) (Kallie Jean)

The message is in the title with a strong hook and a catchy tune, credit due to the lead guitar to make it a potential hit.

JIM VOYTEK (Dominion NR-7551)
The Ballad of Thirteen Wives (3:11) (Kent Westbury Music — BMI) (Jim Voytek)

A lament delivered like a ballad, but the lyric lacks enough depth to be taken seriously.

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Additions To Country Playlists

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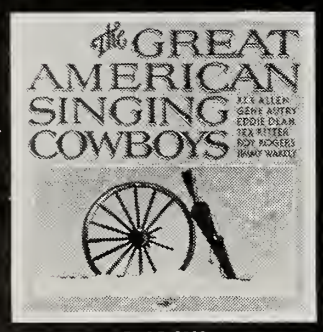
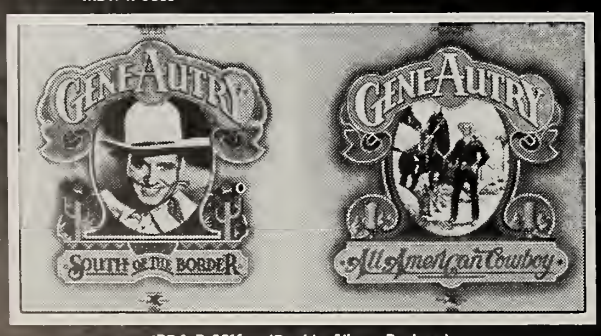


IRDA R-6016

IRDA R-6014

IRDA R-6013

IRDA R-6012



IRDA R-6011 — (Double Album Package)

KCKN — KANSAS CITY
#1 — Lawdy Miss Clawdy — Mickey Gilley
Saying Hello — Brown & Cornelius — RCA
Your Place Or Mine — Gary Stewart — RCA
Sing A Sad Song — Wynn Stewart — Playboy
A Little At A Time — Sunday Sharpe — Playboy
My Good Thing's Gone — Narvel Felts — ABC/Dot
30 To 17 — Never Did Like Whiskey — B.J. Spears
24 To 14 — Take My Breath Away — Margo Smith
15 To 8 — Ozark Mountain Lullaby — Susan Raye
25 To 16 — Two Dollars In The Jukebox — Eddie Rabbitt
27 To 18 — The Worst You Ever Gave Me — Faron Young

WMNI — COLUMBUS
#1 — Cherokee Maiden — Merle Haggard
You Never Miss A Good Thing — Crystal Gayle — UA
Sing A Sad Song — Wynn Stewart — Playboy
Love Is Only Love — Johnny Carver — ABC/Dot
Twenty Four Hours From Tulsa — Randy Barlow — Gazelle
Statues Without Hearts — Larry Gatlin — Monument
Two Dollars In The Jukebox — Eddie Rabbitt — Elektra
Daddy's Little Girl — Ray Sawyer — Capitol
You Just Need To Love Somebody — Country Cavaleers — Cavaleer Records
23 To 14 — Thank God I've Got You — Statlers
25 To 16 — Fox On The Run — Tom T. Hall
33 To 18 — Hillbilly Heart — Johnny Rodriguez

KBOX — DALLAS
#1 — Good Woman Blues — Mel Tillis
You Never Miss A Good Thing — Crystal Gayle — UA
She Took More Than Her Share — Moe Bandy — Columbia
Broken Down — Billy "Crash" Craddock — ABC/Dot
Takin' What I Can Get — Brenda Lee — MCA
Let My Love Be Your Pillow — Ronnie Milsap — RCA
The License Plate Just Said Texas — Geof Morgan — MCA
41 To 32 — C.B. Savage — Rod Hart
33 To 29 — Statues Without Hearts — Larry Gatlin
Ex To 34 — Saying Hello — Brown & Cornelius

KLAC — LOS ANGELES
#1 — Somebody Somewhere — Loretta Lynn
Hangin' On — Vern Gosdin — Elektra
Love Is Only Love — Johnny Carver — ABC/Dot
The Last Time You Love Me — Jerry Naylor — Hitsville
Are You Ready — Waylon Jennings — RCA
Old Time Feeling — Cash & Carter — Columbia
Hey Daisy — Tom Bresh — Farr
6 To 3 — Thinking Of A Rendezvous — Johnny Duncan
30 To 19 — Broken Down — Billy "Crash" Craddock
32 To 21 — Laura — Kenny Rogers
34 To 22 — Never Did Like Whiskey — B.J. Spears
53 To 28 — Looking Through My Window — Mel Street

WWVA — WHEELING, W.V.
#1 — 9,999,999 Tears — Dickey Lee
Looking Through My Window — Mel Street — GRT
Let My Love Be Your Pillow — Ronnie Milsap — RCA
She Took More Than Her Share — Moe Bandy — Columbia
Don't Be Angry — Donna Fargo — ABC/Dot
Saying Hello — Brown & Cornelius — RCA
Cheatin' Is — Barbara Fairchild — Columbia
23 To 13 — Broken Down — Billy "Crash" Craddock
22 To 15 — Statues Without Hearts — Larry Gatlin
12 To 5 — Take My Breath Away — Margo Smith
35 To 24 — I Can't Believe — Conway Twitty
36 To 25 — You Never Miss A Good Thing — Crystal Gayle

WONE — DAYTON
#1 — I'm Gonna Love You — Dave & Sugar
Love Is Only Love — Johnny Carver — ABC/Dot
I Can't Believe — Conway Twitty — MCA
Takin' What I Can Get — Brenda Lee — MCA
When It's Just You And Me — Dottie West — UA
I Can't Turn My Habit — Kenny Starr — MCA
Sing A Sad Song — Wynn Stewart — Playboy
30 To 18 — Sweet Dreams — Emmylou Harris
32 To 24 — Never Did Like Whiskey — B.J. Spears
35 To 27 — Every Face Tells A Story — Oliva Newton-John
40 To 30 — Statues Without Hearts — Larry Gatlin
45 To 31 — Two Dollars In The Jukebox — Eddie Rabbitt

Country Radio Active

most added singles

Listed below are new releases that were most added to key country radio stations around the U.S. This is not a sales chart.

1. **Saying Hello — Brown & Cornelius — RCA**
2. **I Can't Believe — Conway Twitty — MCA**
3. **You Never Miss A Good Thing — Crystal Gayle — UA**
4. **Old Time Feeling — Cash & Carter — Columbia**
5. **Let My Love Be Your Pillow — Ronnie Milsap — RCA**
6. **Love Is Only Love — Johnny Carver — ABC/Dot**
7. **She Took More — Moe Bandy — Columbia**
8. **Every Face Tells A Story — Olivia Newton-John — MCA**
9. **Sing A Sad Song — Wynn Stewart — Playboy**
10. **Your Place Or Mine — Gary Stewart — RCA**

most active singles

Listed below are singles being played on key country radio stations around the U.S. and have shown the biggest radio movement and listener response. This is not a sales chart.

1. **Hillbilly Heart — Johnny Rodriguez — Mercury**
2. **Take My Breath Away — Margo Smith — WB**
3. **Living It Down — Freddy Fender — ABC/Dot**
4. **I'm Gonna Love You — Dave & Sugar — RCA**
5. **9,999,999 Tears — Dickey Lee — RCA**
6. **Baby Boy — Mary Kay Place — Columbia**
7. **Lawdy Miss Clawdy — Mickey Gilley — Playboy**
8. **Thinking Of A Rendezvous — Johnny Duncan — Columba**
9. **Never Did Like Whiskey — Billie Jo Spears — UA**
10. **Two Dollars In The Jukebox — Eddie Rabbitt — Elektra**

WAPF — McCOMB, MISSISSIPPI
#1 — 9,999,999 Tears — Dickey Lee
Woman Stealer — Bobby G. Rice — GRT
Last Goodbye — Red Sovine — Starday
Last Roundup — Gene Autry — Republic
Sing A Sad Song — Wynn Stewart — Playboy
Love Is Only Love — Johnny Carver — ABC/Dot
Old Time Feeling — Cash & Carter — Columbia
You're The Reason I'm Living — Price Mitchell — GRT
Storm In Tupelo — Diana Williams — Capitol
The Preacherman — Little Jimmy Dickens — Columbia
Say You Love Me — Linda K. Lance — Gar-Pax
29 To 17 — Baby Boy — Mary Kay Place
16 To 7 — Hillbilly Heart — Johnny Rodriguez
28 To 9 — Don't Be Angry — Donna Fargo
35 To 24 — When It's Just You And Me — Dottie West
36 To 25 — Ozark Mountain Lullaby — Susan Raye

KENR — HOUSTON
#1 — 9,999,999 Tears — Dickey Lee
Let My Love Be Your Pillow — Ronnie Milsap — RCA
A Mansion On The Hill — Ray Price — ABC/Dot
She Took More Than Her Share — Moe Bandy
Why Lovers Turn To Strangers — Freddie Hart — Capitol
14 To 6 — Wiggle Wiggle — Ronnie Sessions
19 To 3 — Sweet Dreams — Emmylou Harris
27 To 22 — Fox On The Run — Tom T. Hall
31 To 25 — I Can See Me Loving You Again — Johnny Paycheck
37 To 29 — Hangin' On — Vern Gosdin

WJJD — CHICAGO
#1 — Somebody Somewhere — Loretta Lynn
Hangin' On — Vern Gosdin — Elektra
Saying Hello — Brown & Cornelius — RCA
Are You Ready — Waylon Jennings — RCA
26 To 22 — I Can't Believe — Conway Twitty
14 To 10 — Hillbilly Heart — Johnny Rodriguez
30 To 26 — Never Did Like Whiskey — B.J. Spears
27 To 23 — A Little At A Time — Sunday Sharpe

WXCL — PEORIA
#1 — I'm Gonna Love You — Dave & Sugar
Ordinary Man — Dale McBride — Con Brio
The License Just Said Texas — Geof Morgan — MCA
Let My Love Be Your Pillow — Ronnie Milsap — RCA
Daddy's Little Girl — Ray Sawyer — Capitol

WSDS — DETROIT
#1 — Living It Down — Freddy Fender
Every Face Tells A Story — Olivia Newton-John — MCA
Love Is Only Love — Johnny Carver — ABC/Dot
Takin' What I Can Get — Brenda Lee — MCA
Woman Stealer — Bobby G. Rice — GRT
Steppin' Out Tonight — Lori Parker — Con Brio
Memory Go Round — R.W. Blackwood — Capitol
I Can't Turn My Habit Into Love — Kenny Starr — MCA
Twenty Four Hours From Tulsa — Randy Barlow — Gazelle
39 To 25 — She Took More Than Her Share — Moe Bandy
45 To 20 — Two Dollars In The Jukebox — Eddie Rabbitt
49 To 29 — Redneck Rock — Bill Black Combo
25 To 18 — Put Me Back Into Your World — Eddy Arnold

KFDI — WICHITA
#1 — Among My Souvenirs — Marty Robbins — Columbia
Ramblin' Rose — Johnny Lee — GRT
Here's To The Next Time — Billy Larkin — Casino
Last Goodbye — Red Sovine — Starday
Saying Hello — Brown & Cornelius — RCA
0 To 30 — C.B. Savage — Rod Hart
38 To 29 — I Can See Me Loving You Again — Johnny Paycheck
39 To 26 — If You Want To Make Me Feel At Home — DeWayne Orender
47 To 41 — Two Dollars In The Jukebox — Eddie Rabbitt

KDJW — AMARILLO
#1 — Take My Breath Away — Margo Smith
21 To 14 — Statues Without Hearts — Larry Gatlin
25 To 17 — Never Did Like Whiskey — B.J. Spears
28 To 19 — Two Dollars In The Jukebox — Eddie Rabbitt
29 To 21 — A Little At A Time — Sunday Sharpe

WMC — MEMPHIS
#1 — 9,999,999 Tears — Dickey Lee
Let My Love Be Your Pillow — Ronnie Milsap — RCA
C.B. Savage — Rod Hart — Plantation
31 To 22 — Statues Without Hearts — Larry Gatlin
33 To 25 — Every Face Tells A Story — Olivia Newton-John
39 To 29 — Take My Breath Away — Margo Smith
35 To 29 — You Never Miss A Good Thing — Crystal Gayle
45 To 30 — Cheatin' Is — Barbara Fairchild

continued on pg. 48

CASH BOX TOP 100 COUNTRY

November 27, 1976

			11/20	Weeks On Chart
1	**LIVING IT DOWN**	FREDDY FENDER (ABC/Dot DOA 17852)	2	12
2	**I'M GONNA LOVE YOU**	DAVE & SUGAR (RCA JH 10768)	4	12
3	**9,999,999 TEARS**	DICKEY LEE (RCA JH 10764)	5	13
4	**GOOD WOMAN BLUES**	MEL TILLIS (MCA 40627)	6	9
5	**THINKING OF A RENDEZVOUS**	JOHNNY DUNCAN (Columbia 3-10417)	8	8
6	**THANK GOD I'VE GOT YOU**	STATLER BROTHERS (Mercury 73846)	7	9
7	**SOMEBODY SOMEWHERE (DON'T KNOW WHAT HE'S MISSIN' TONIGHT)**	LORETTA LYNN (MCA 40607)	1	13
8	**HILLBILLY HEART**	JOHNNY RODRIGUEZ (Mercury 73855)	11	7
9	**TAKE MY BREATH AWAY**	MARGO SMITH (WB WBS 8261)	12	8
10	**SHE NEVER KNEW ME**	DON WILLIAMS (ABC/Dot DOA 17658)	15	6
11	**LAWDY MISS CLAWDY**	MICKEY GILLEY (Playboy P6039)	14	7
12	**FOX ON THE RUN**	TOM T. HALL (Mercury 73850)	17	7
13	**HER NAME IS**	GEORGE JONES (Epic 8-50271)	3	13
14	**SWEET DREAMS**	EMMYLOU HARRIS (Reprise RPS 1371)	20	6
15	**DROP KICK ME JESUS**	BOBBY BARE (RCA PB 10790)	16	8
16	**BABY BOY**	MARY KAY PLACE (Columbia 3-10422)	21	7
17	**SHOW ME A MAN**	T.G. SHEPPARD (Hitsville H6040F)	9	11
18	**BROKEN DOWN IN TINY PIECES**	BILLY CRASH CRADDOCK (ABC/Dot DOA 17659)	23	7
19	**LAURA (WHAT'S HE GOT THAT I AIN'T GOT)**	KENNY ROGERS (United Artists UA XW 868Y)	25	8
20	**NEVER DID LIKE WHISKEY**	BILLIE JO SPEARS (United Artists UA XW 880Y)	31	5
21	**COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT-HER PLACE)**	DAVID HOUSTON (Epic 8-50275)	24	10
22	**(THE WORST YOU EVER GAVE ME) THE BEST I EVER HAD**	FARON YOUNG (Mercury 73847)	27	7
23	**CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT, DIANA**	MERLE HAGGARD (Capitol 4326)	10	13
24	**WILLIE, WAYLON AND ME**	DAVID ALLAN COE (Columbia 3-10395)	26	10
25	**WOMAN DON'T TRY TO SING MY SONG**	CAL SMITH (MCA 40618)	35	6
26	**YOU NEVER MISS A GOOD THING**	CRYSTAL GAYLE (United Artists UA XW 833Y)	36	4
27	**YOUNG GIRL**	TOMMY OVERSTREET (ABC/Dot 17657)	28	9
28	**EVERYTHING I OWN**	JOE STAMPLEY (ABC/Dot DOA 17654)	34	6
29	**SOMEDAY SOON**	KATHY BARNES (Republic IRDA R293)	32	8
30	**EVERY FACE TELLS A STORY**	OLIVIA NEWTON-JOHN (MCA 40642)	40	4
31	**STATUES WITHOUT HEARTS**	LARRY GATLIN (Monument 45201)	44	4
32	**TWO DOLLARS IN THE JUKEBOX**	EDDIE RABBITT (Elektra E45357)	48	4
33	**IT HURTS TO KNOW THE FEELING'S GONE**	BILLY MIZE (Zodiac ZS 1011)	33	9
34	**DON'T BE ANGRY**	DONNA FARGO (ABC/Dot DOA 17660)	43	5
35	**PUT ME BACK INTO YOUR WORLD**	EDDY ARNOLD (RCA JH 10794)	45	5
36	**LOOKING OUT MY WINDOW THROUGH THE PAIN**	MEL STREET (GRT 083)	42	4
37	**EVERY NOW AND THEN**	MAC DAVIS (Columbia 3-10418)	38	8
38	**THE WRECK OF THE EDMUND FITZGERALD**	GORDON LIGHTFOOT (Reprise RPS 1369)	41	5
39	**AMONG MY SOUVENIRS**	MARTY ROBBINS (Columbia 3-10396)	13	14
40	**SWEET TALKIN' MAN**	LYNN ANDERSON (Columbia 3-10401)	18	11
41	**SHE TOOK MORE THAN HER SHARE**	MOE BANDY (Columbia 3-10428)	51	4
42	**CHEATIN' IS**	BARBARA FAIRCHILD (Columbia 3-10423)	53	5
43	**I CAN SEE ME LOVIN' YOU AGAIN**	JOHNNY PAYCHECK (Epic 8-50291)	46	5
44	**A WHOLE LOTTA THINGS TO SING ABOUT**	CHARLEY PRIDE (RCA JH 10757)	29	15
45	**DADDY HOW'M I DOIN'**	RICK SMITH (Cin-Kay CK 114)	54	7
46	**ROOM 269**	FREDDY WELLER (Columbia 3-10411)	52	7
47	**MY GOOD THING'S GONE**	NARVEL FELTS (ABC/Dot DOA 17664)	55	4
48	**A LITTLE AT A TIME**	SUNDAY SHARPE (Playboy P6090)	65	4
49	**LOVE IS ONLY LOVE (WHEN SHARED BY TWO)**	JOHNNY CARVER (ABC/Dot DOA 17661)	59	4
50	**I JUST CAN'T (TURN MY HABIT INTO LOVE)**	KENNY STARR (MCA 40637)	58	4
51	**WHEN IT'S JUST YOU AND ME**	DOTTIE WEST (United Artists UA XW 898Y)	61	4
52	**COME ON IN**	SONNY JAMES (Columbia 3-10392)	19	14
53	**HANGIN' ON**	VERN GOSDIN (Elektra E45353)	71	3
54	**FOR LOVE'S OWN SAKE**	ED BRUCE (United Artists UA XW 862Y)	22	8
55	**COME ON HOME**	MEL TILLIS (MGM 14850)	56	3
56	**I CAN'T BELIEVE SHE GIVES IT ALL TO ME**	CONWAY TWITTY (MCA 40649)	76	2
57	**TAKIN' WHAT I CAN GET**	BRENDA LEE (MCA 40640)	69	3
58	**I'M ALL WRAPPED UP IN YOU**	DON GIBSON (ABC/Hickory AH 54001)	68	4
59	**ARE YOU READY FOR THE COUNTRY**	WAYLON JENNINGS (RCA JB 10842)	74	2
60	**SHE'S FREE BUT SHE'S NOT EASY**	JIM GLASER (MCA 40636)	64	3
61	**(ONE MORE YEAR OF) DADDY'S LITTLE GIRL**	RAY SAWYER (Capitol 4344)	81	2
62	**SHORT CUT**	TANYA TUCKER (MCA 40650)	75	2
63	**WOMAN STEALER**	BOBBY G. RICE (GRT 084)	83	2
64	**SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE**	JIM ED BROWN & HELEN CORNELIUS (RCA JH 10822)	80	2
65	**WHEN LEA JANE SANG**	PORTER WAGONER (RCA JH 10803)	92	3
66	**YOUR PLACE OR MINE**	GARY STEWART (RCA PB 10833)	—	1
67	**LET MY LOVE BE YOUR PILLOW**	RONNIE MILSAP (RCA PB 10843)	—	1
68	**I'M GIVING YOU DENVER**	JEAN SHEPPARD (United Artists UA XW 889Y)	82	2
69	**WHISKEY RYE WHISKEY**	CHUCK PRICE (Playboy 6087)	70	3
70	**MAHOGANY BRIDGE**	DAVID ROGERS (IRDA/Republic 311)	79	3
71	**WIGGLE WIGGLE**	RONNIE SESSIONS (MCA 40624)	96	2
72	**LOVE IT AWAY**	MARY LOU TURNER (MCA 40620)	30	8
73	**POOR WILTED ROSE**	ANN J. MORTON (Prairie Dust PD 7606)	93	2
74	**OKLAHOMA SUNSHINE**	PAT BOONE (Hitsville H6042F)	77	3
75	**SING A SAD SONG**	WYNN STEWART (Playboy P6091A)	—	1
76	**OLD TIME FEELING**	JOHNNY CASH/JUNE CARTER (Columbia 3-10436)	—	1
77	**HEY DAISY (WHERE HAVE ALL THE GOOD TIMES GONE)**	TOM BRESH (Farr FR 102)	—	1
78	**ORDINARY MAN**	DALE McBRIDE (Con Brio CBK 114)	—	1
79	**LOVING YOU IS A HABIT I CAN'T BREAK**	CON HUNLEY (Prairie Dust PD 7605)	99	2
80	**I'M SORRY**	CONNIE CATO (Capitol P4345)	89	2
81	**INSTEAD OF GIVIN' UP**	BILLY WALKER (RCA JB 10821)	91	2
82	**MILES AND MILES OF TEXAS**	ASLEEP AT THE WHEEL (Capitol 4357)	—	1
83	**MY BETTER HALF**	DEL REEVES (United Artists UA-XW 885Y)	—	1
84	**ROCKIN' MY MEMORIES**	CLAUDE GRAY (Granny White 10001)	85	3
85	**IT'S BAD WHEN YOU'RE CAUGHT (WITH THE GOODS)**	BILLY PARKER (SCR SC 113)	37	9
86	**YOU AND ME**	TAMMY WYNETTE (Epic 8-50264)	47	15
87	**STEALIN' FEELIN'**	MIKE LUNSFORD (Starday SD 145)	—	1
88	**THERE'S ALWAYS A GOODBYE**	HELEN CORNELIUS (RCA JH 10795)	86	3
89	**WHY DON'T YOU LOVE ME**	HANK WILLIAMS, SR. (MGM MG 14849)	60	7
90	**LABOR OF LOVE**	BOB LUMAN (Epic 8-50297)	95	2
91	**MEMORY GO ROUND**	R.W. BLACKWOOD & BLACKWOOD SINGERS (Capitol 4346)	—	1
92	**C.B. SAVAGE**	ROD HART (Plantation PL 144)	—	1
93	**I CAME HOME TO FACE THE MUSIC**	DARRELL McCALL (Columbia 3-10410)	88	5
94	**I NEVER SAID IT WOULD BE EASY**	JACKY WARD (Mercury 73826)	39	14
95	**HOT AND STILL HEATIN'**	JERRY JAYE (Hi 2318)	—	1
96	**REDNECK ROCK**	BILL BLACK'S COMBO (Hi N-2317)	—	1
97	**I DON'T WANNA TALK IT OVER ANYMORE**	CONNIE SMITH (Columbia 3-10393)	67	14
98	**I'VE TAKEN**	JEANNE PRUETT (MCA 40605)	50	8
99	**THAT'S WHAT I GET**	RAY GRIFF (Playboy P4320)	49	14
100	**WALTZ ACROSS TEXAS/OFF AND RUNNING**	MAURY FINNEY (Soundwaves 4536)	97	10

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Little At A (Jack & Bill — ASCAP) 48
Among My (Chappell & Co. — ASCAP) 39
Are You Ready (Silver Fiddle — BMI) 59
A Whole Lotta (Pi-Gem — BMI) 44
Baby Boy (Sook — ASCAP) 16
Broken Down (Pick-A-Hit — BMI) 18
CB Savage (Shelby Singleton — BMI) 92
Cheatin' Is (Tree — BMI) 42
Cherokee (Chappell & Co. — ASCAP) 23
Come On Down (Algee — BMI) 21
Come On Home (Tuffy — BMI) 55
Come On In (Marson Inc. — BMI) 52
Daddy How'm I (Country Pickers — BMI) 45
Don't Be Angry (Acuff-Rose — BMI) 34
Drop Kick Me Jesus (Black Sheep — BMI) 15
Every Face Tells (Chrysalis/Bruce Welch/ Dejamus — BMI/ASCAP) 30
Every Now And (Screen Gems-EMI/ Songpainter— BMI) 37
Everything I Own (Colgems — BMI) 28
For Love's Own (B. Goldsboro — ASCAP) 54
Fox On The Run (Dick James — BMI) 12
Good Woman Blues (Sawgrass — BMI) 4
Hangin' On (Alando — BMI) 53
Her Name (Tree — BMI) 13
Hey Daisy (Fiddleback/Creature Comfort — BMI) 77
Hillbilly Heart (Dan Penn/Easy Nine — BMI) 8
Hot And Still (Partner/Julip — BMI) 95
I Can See Me (Jack & Bill — ASCAP) 43
I Can't Believe (Twitty Bird — BMI) 56
I Came Home (Mull-Ti-Hit/Liberty Hills — BMI) 93
I Don't Wanna (Milene — ASCAP) 97
I Just Can't (Royal Oak — ASCAP) 50
I'm All Wrapped (Acuff-Rose — BMI) 58
I'm Giving You (Tree Pub. — BMI) 68
I'm Gonna (Dunbar/Westgate — BMI) 2
I'm Sorry (Champion — BMI) 80
I Never Said (Jack & Bill — ASCAP) 94
Instead Of (Best Way — ASCAP) 81
It Hurts To Know (Belinda — BMI) 33
It's Bad When (Tommy Overstreet — SESAC) 85
I've Taken (J. Pruett/Weeping Willow — BMI) 98
Labor Of Love (Lu-her — BMI) 90
Laura (Al Gallico — BMI) 19
Lawdy Miss Clawdy (Venice — BMI) 11
Let My Love (Chess — ASCAP) 67
Living It Down (Ben Peters — BMI) 1
Looking Out My (Chess — ASCAP) 36
Love Is Only (ABC/Dunhill — BMI) 49
Love It Away (Excellorec — BMI) 72
Loving You (Annestra/Four Tay — BMI) 79
Mahogany Bridge (Singletree — BMI) 70
Memory Go Round (Pax House — BMI) 91
Miles And Miles (Brazos Valley — BMI) 82
My Better Half (Tree — BMI) 83
My Good Thing's (Narvel The Marvel — BMI/ Driftaway — ASCAP) 47
Never Did Like (Hungry Mountain — BMI) 20
9,999,999 Tears (Lowery — BMI) 3
Oklahoma (House of Gold — BMI) 74
Old Time Feeling (Almo — BMI) 76
One More Year (Horse Hairs — BMI) 61
Ordinary Man (Con Brio/Blue Branch — BMI) 78
Poor Wilted (Me & Pam — ASCAP) 73
Put Me Back (Basket — BMI) 35
Redneck Rock (Bill Black/Fi — BMI) 96
Rockin' My (Granny White — BMI) 84
Room 269 (Roadmaster — BMI) 46
Saying Hello (Don Kirshner/Kirshner Songs) 64
She Never Knew (Hall-Clement/Vogue — BMI) 10
She's Free (Inmy/Clancy — BMI) 60
She Took More (Acuff-Rose — BMI) 41
Show Me A Man (Tree — BMI) 17
Short Cut (Leeds — ASCAP) 62
Sing A Sad (Four Star — BMI) 75
Somebody Somewhere (Coal Miners — BMI) 7
Someday Soon (Warner Bros. — ASCAP) 29
Statues Without Hearts (First Generation — BMI) 31
Stealin' (Power Play — BMI) 87
Sweet Dreams (Acuff-Rose — BMI) 14
Sweet Talkin' Man (Starship — ASCAP) 40
Take My Breath (Jidobi/Al Gallico — BMI) 9
Takin' What (Natural Songs — ASCAP) 57
Thank God I've Got (Amer. Cowboy — BMI) 6
That's What I Get (Blue Echo — ASCAP) 99
There's Always (Blackwood — BMI) 88
The Worst You (Mandy — ASCAP) 22
The Wreck Of The (Moose — BMI) 38
Thinking Of A (Tree — BMI) 5
Two Dollars In (Briar Patch — BMI) 32
Waltz Across Texas (Ernest Tubb — BMI) 100
When It's Just You (House of Gold — BMI) 51
When Lea (Owepar — BMI) 65
Whiskey Rye (Singletree — BMI) 69
Why Don't You (Fred Rose — BMI) 89
Wiggle (Ahab — BMI) 71
Willie, Waylon (Show For Music — BMI) 24
Woman Don't Try To Sing (Tree — BMI) 25
Woman Stealer (White Tornado — BMI) 63
You And Me (Algee — BMI) 86
You'll Never Miss (Hall-Clement — BMI) 26
Young Girl (Warner Tamerlane — BMI) 27
Your Place (Chappell — BMI) 66

TALENT ON STAGE

Labelle

SANTA MONICA CIVIC, L.A. — Labelle gave a provocative and stimulating show this past weekend to a soldout crowd at the Santa Monica Civic Center. The energy level of the show was such that no member of the audience could possibly have been untouched by the group's enchanting performance. The audience was on its feet from the instant the trio stepped on the stage until they went off.

The show opened with a spotlight on the trio singing behind a curtain, which gave them a ghost-like appearance. In keeping with tradition, the group stepped on stage in three different all-white costumes that were one step away from being totally bizarre. They sang several cuts from their current LP including "Come Into My Life," "Going Down Makes Me Shiver" and (soon to be released as a single) "Isn't It a Shame." Patti LaBelle, who mostly sang lead, has a magnetic knack of getting the audience totally involved in the whole of the show. At one point, three members of the audience were invited by Ms. LaBelle to dance on stage with the group, and one of the men actually joined the group in one of the songs.

At the point when one felt the show had reached its peak and would start to wind down, the group introduced their biggest hit "Lady Marmalade" by explaining the differences in ladies of the evening, with Ms. LaBelle depicting herself as the 'madame,' smarter than the other two singers. Constantly keeping the temperature of the audience at a fiery level, the group sang "What Can You Do For Me" and ended the show with "Get you Somebody New," with many members of the audience jumping on stage to dance. One by one the group and the band members left the stage, leaving the people on the stage still dancing and singing. The show was satisfying, but left one wanting more and more.

c.a.

John Valenti

TROUBADOUR, L.A. — When a group called "Puzzle" released two albums for Motown between 1972 and 1975, not many people had heard of John Valenti. Considered to be the group's guiding force because of his contributions as a vocalist and drummer, Valenti chose to break away in early 1975 to establish his own career as a solo artist. Exhibiting signs of confidence and professionalism, Valenti's performance at the Troubadour recently was proof enough that the 25-year-old had achieved at least a firm foothold in his career expectations. Although it's been said that his vocal qualities compare with those of Stevie Wonder, John Valenti is clearly not an artist who chose to follow in the footsteps of any superstar. His dynamic onstage presence and charismatic personality, complemented by material that covered the pop mainstream — at times heavily shaded by an R&B sound — showcased John Valenti as one of the freshest performers today. He moved quickly onstage — from piano to drums, soloing on each — and then back to the microphone to sing "Higher And Higher" and "Anything You Want" (his hit single) with the kind of intense vocal power and excitement exhibited by only a handful of newcomers. Backed by a complete brass section, three guitars, drummer and two keyboards, Valenti carefully slid into ballads like "I Wrote This Song For You," which showed his years of experience had lent him more than just vocal abilities. His tender interpretation of each line made "Song For You" the show's highlight number. **j.b.c.**

Ozark Mountain Daredevils

PALOMINO, L.A. — The first thing I noticed on entering North Hollywood's Palomino was that most of those present must have used fake identification to obtain the beer they were drinking. On closer inspection, there were more mature people in the crowd, and I found that they got into the Daredevils' music as much as the more youthful members of the audience did.

The Ozark Mountain Daredevils play their music with a spontaneous enthusiasm that is contagious. They do not appear to be programmed to recite the same spiel that they reeled off in the last town last night. While the audience that night was predominately youthful, the group definitely has the versatility to appeal to a wide variety of audiences. They are appealing as individuals as well as as a group, each having a well-defined musical personality rather than being a piece of a matched set.

While delving into material that ranged from the Eagles to bluegrass, the group kept up a steady pace that never bogged down or showed rough spots.

l.f.c.

Sir Georg Solti Chicago Symphony

CARNEGIE HALL — Sir Georg Solti and the Chicago Symphony performed up to the high standards expected of them last Friday night at Carnegie Hall. With its superb acoustics, the venerable hall caught the orchestra's strong, full-bodied sound and flung it back at an enthusiastic audience.

The highpoint of the concert for this listener was a rendition of Debussy's "Prelude a L'Apres-midi d'un Faune." Setting a relatively slow tempo here, Solti created a dreamy, languorous mood which was reinforced by beautifully phrased flute and oboe solos. And despite the serenity of its reading, the orchestra managed to generate the proper level of excitement in the climax at the work's midpoint.

Ravel's "Le Tombeau de Couperin," a less substantial piece, was interpreted in an appropriately classical manner. In the fluid, moto perpetuo prelude, for example, the strings wove a seamless, uninterrupted fabric. And the same delight in art for art's sake permeated the Menuet, where Solti built up a credible crescendo without allowing it to become an outburst of passion.

The Chicago Symphony's reading of Ravel's "La Valse," on the other hand, revealed a peculiar limitation in the orchestra's style. Although Solti tried to emphasize the elastic contours of the dance in the exposition, the playing was still a bit stiff and four-square. Similarly, at the point where the sophisticated, glittering surface of the waltz is supposed to begin falling apart, the musicians seemed unwilling to sound less efficient than they are. Thus, at the close of the supremely anarchic work, there was little sense of disintegration.

The second half of the program consisted of a performance of Beethoven's Symphony No. 7. Here the Chicagoans seemed thoroughly at home. Proceeding at a moderate tempo, they assumed an air of deliberation in the opening movement, like a connoisseur taking his first sips of fine old wine. A little more grandeur could have been imparted to the climaxes of the Allegretto, but the delicate contrapuntal filigree in the movement's development section was completely wonderful.

In the third movement, the alternating second theme flowed along mellifluously; but for some reason, the orchestra seemed reluctant to speed up when the first theme abruptly returned. That slight difficulty was quickly forgotten, however, in the Chicagoans' excellent performance of the finale, where the musicians' virtuosity and Solti's firm leadership produced a tight, well-integrated reading. **k.t.**

For The Record *fr. 30*

*Miami's 2,000 seat Gusman Hall . . . Official confirmation now in that Atlantic Records, in cooperation with British Virgin, will release guitarist **Steve Hillage's** album, entitled "L." The former Gong member's effort is produced by **Todd Rundgren,** features an appearance by free-jazz trumpeter **Don Cherry,** and includes versions of **Donovan's** "Hurdy Gurdy Man" and the **Beatles'** "It's All Too Much." . . . **Diana Ross** hosts the Midnight Special airing November 26 over WNBC-TV with guests **Jermaine Jackson,** the **Commodores, Tata Vega** and comedian **Franklyn Ajaye** . . . Airing November 27 over NBC-TV, Don Kirshner's Rock Concert features **England Dan & John Ford Coley, Herbie Hancock** and comedy with **George Miller** and **Natural Gas** . . . Who is the only music industry trade magazine publisher pictured in Rolling Stone's Illustrated History Of Rock & Roll?*

phil dimauro

***POINTS WEST — ALL OUR PAST TIMES** — **Epic Records** has just released a "best of" **Steppenwolf** package. **The Midnight Special** on Dec. 10 will have a tribute to Steppenwolf. Now Epic Records and the people who make The Midnight Special are no fools when it comes to the taste of the music consumer, so we talked to ex-Steppenwolf leader **John Kay** to find out what was up with him these days. Kay was just finishing up his latest solo effort, and he revealed that he would be introducing the Steppenwolf film clips on the upcoming concert TV show. "I'm just going to go through a little history of the group," said Kay. "Things have obviously changed a lot since then; while the music business is never going to become like the Amalgamated Phlange and Paper Clip Company, the music itself has changed drastically since Steppenwolf was together. We have crossover now, which seems to me to be a desperate attempt to hang onto categorization, but in a way, crossover is good. Eventually, the term is going to evolve into just music." Kay, who says he still hears Steppenwolf on the radio sometimes when driving to the studio (and enjoys it, because the tunes bring back pleasant memories), will also play a new song of his own on The Midnight Special, called "Hey I'm All Right." **LAVERNE AND SHIRLEY** — had a party thrown for them by **Atlantic Records** at L.A.'s swank chili eatery **Chasen's. Chuck Ashman** brought a **Metro News, Metro News** film crew down to record portions of the event. Along with tons of press for **Penny Marshall** and **Cindy Williams,** in attendance were some involved Atlantic brass, including Bob Greenberg, Dickie Kline and Pete Bennett. The Fonz didn't show. **Lalo Schifrin** has been signed to write the score for an upcoming film called **"Day Of The Animals" . . . Heart** has set the dates for its first tour of Great Britain . . . **United Artists** will re-release Bing Crosby's version of "That's What Life Is All About" in celebration of the crooner's 50th anniversary in the biz . . . **THE PROBLEMS OF TECHNOLOGY** — have stretched, once again, into the field of copyrights, and it looks like just the beginning. **Universal Studios** and **Walt Disney Productions** have charged the **Sony Corporation** with violations of federal copyright by selling and distributing its Betamax machine. The Betamax, working off a timer, can record television programs when you're not there, or tape one while you're watching another. Universal and Disney apparently feel that by having tapes of a show consumers can see it again and again, without charge, so the companies have no chance to sell ad time all over again. What's going to happen when videodiscs hit the streets, with pictures put to record albums? Some new systems of copyright will have to be figured out . . . **RIMBAUD WOULD HAVE ROCKED OUT** — if he was around to catch **Patti Smith's** poetry reading at **The Roxy** last week. Patti kind of wandered around, reading when the feeling struck her, and was accompanied by **Ray Manzarek (Doors)** on piano and **ex-Stooge James Williamson** on cigarette . . . **Joni Mitchell's** next, scheduled for release this month, is called **"Hejira,"** produced by **Henry Lewy.** The songs are all brand new, and we can't wait to hear one called **"Furry Sings The Blues,"** which sounds like it's about **Furry Lewis** . . . **Led Zeppelin** may be no collective **Fellini,** but their movie, **"The Song Remains The Same,"** is making a lot of money, according to Variety's sales charts . . . **REEL TO REEL** — **Wally Heider's** in San Francisco is a hotbed of activity, with recordings in progress by harmonica phenom **Norton Buffalo, Maynard Ferguson** and **Jefferson Starship** mixing a couple of live recordings for an upcoming shot on syndicated radio . . . **Boz Graham** producing singer-songwriter **Billy Morris** at his own **Racehorse Studios. FUNNY, HE DOESN'T LOOK MUCH OLDER** — **Dick Clark's American Bandstand** marks its 25th anniversary with a two hour ABC prime-time special in February. The show tapes at the Santa Monica Civic at the end of this month, and will include a "Celebrity Jam Band" composed in part of **Bobby Vinton, Junior Walker, Isaac Hayes** and **Mark Lindsay.** Who said politics was the only thing that made strange bedfellows? . . . **Frankie Valli** is doing public service radio spots for the **Cystic Fibrosis Foundation** . . . **Joel Friedman,** president of WEA, will be the 1977 honoree at the annual Music and Performing Arts Luncheon of the **Anti-Defamation League** next February in New York . . . **Weber** and **Rice's** new opera (they did **Jesus Christ, Superstar)** premiered in England a couple of weeks ago to rave reports. **MCA** will release the album here (**"Evida"**) in mid-January.*

john manklewicz

WNCN Listener Survey *fr. 22*

them are officers;

- 48 percent belong to cultural organizations;
- At least one family member in 81 percent of the listeners' homes has traveled by air during the past year; at least one family member in 71 percent of the homes has a valid passport; and in five out of eight households one or more members have traveled to Europe within the past five years;
- Three book stores were among the dozen stores named most frequently when listeners were asked where they had made purchases during the preceding month;
- 20 percent are between 21 and 34 years of age; 37 percent are between 31 and 49; 31 percent are between 10 and 64.

It is estimated that the station's weekly audience approximates 400,000 people throughout the metropolitan area. The station's coverage from the Empire State Building extends as far as Burlington, N.J.; Stroudsburg, Pa.; Poughkeepsie, New Haven, and Eastport, L.I.

Within this metropolitan radius, the survey found that more than 11 percent listen to no other radio station. Curiously, while 23 percent listen to no other station on weekends, only 13 percent listen to no other station on weekdays. And while 21 percent don't watch commercial television, only 17 percent don't watch public or educational television.

While one out of three listen to the station every day for periods of one to 2½ hours, an additional 21 percent are tuned in for five hours or more.

Unsurprisingly during the past year 80 percent have attended one or more concerts, 60 percent have been to the ballet, and 72 percent have been theatregoers.

TOP 40 JAZZ ALBUMS

		Weeks On 11/20 Chart	
1	**BREEZIN'** GEORGE BENSON	1	21
2	**SCHOOL DAYS** STANLEY CLARKE (Nemperor/Atlantic NE 439)	2	10
3	**I HEARD THAT** QUINCY JONES (A&M SP 3705)	3	9
4	**BAREFOOT BALLET** JOHN KLEMMER (ABC 950)	4	12
5	**SECRETS** HERBIE HANCOCK (Columbia PC 34280)	5	12
6	**BENSON & FARRELL** GEORGE BENSON AND JOE FARRELL (CTI 6059)	7	6
(7)	**ROMEO & JULIET** HUBERT LAWS (Columbia PC 34330)	9	4
8	**CALIENTE** GATO BARBIERI (A&M 4597)	6	9
9	**YOU ARE MY STARSHIP** NORMAN CONNORS (Buddah BDS 5655)	8	21
10	**"LIVE" ON TOUR IN EUROPE** THE BILLY COBHAM-GEORGE DUKE BAND (Atlantic SD 18194)	10	7
11	**VERY TOGETHER** DEODATO (MCA 2219)	11	9
(12)	**MAIN SQUEEZE** CHUCK MANGIONE (A&M 4612)	22	4
13	**LIVING INSIDE YOUR LOVE** EARL KLUGH (Blue Note/UA BNLA 667G)	13	5
14	**BOB JAMES THREE** (CTI 6063)	12	21
15	**EVERYBODY LOVES THE SUNSHINE** ROY AYERS UBIQUITY (Polydor PD 1-6070)	14	16
16	**IT'S YOUR WORLD** GIL SCOTT-HERON w/BRIAN JACKSON (Arista AL 5001)	18	5
17	**EARTH MOVER** HARVEY MASON (Arista AL 4096)	17	5
18	**STUFF** (Warner Bros. BS 2968)	21	5
(19)	**LIBERATED FANTASIES** GEORGE DUKE (BASF G22835)	23	5
20	**SOUND OF A DRUM** RALPH MacDONALD (Marlin/TK 2202)	15	10
(21)	**THE MAN WITH THE SAD FACE** STANLEY TURRENTINE (Fantasy F9519)	31	2
22	**SOLID** MICHAEL HENDERSON (Buddah 5662)	24	6
(23)	**BLUE BENSON** GEORGE BENSON (Polydor PD 1-6084)	29	2
24	**WINDJAMMER** FREDDIE HUBBARD (Columbia PC 34166)	16	13
25	**THE GREAT PYRAMID** CHARLES EARLAND (Mercury SRM 1-1113)	26	4
26	**GLOW** AL JARREAU (Warner Bros. MS 2248)	19	18
27	**BOBBI HUMPHREY'S BEST** (Blue Note/UA BNLA 699G)	20	5
28	**500 MILES HIGH** FLORA PURIM (Milestone/Fantasy M9070)	25	8
29	**SARGASSO SEA** JOHN ABERCROMBIE/RALPH TOWNER (ECM/Polydor 1-1081)	34	4
30	**TOUCH** JOHN KLEMMER (ABC ABCD 922)	32	21
(31)	**UNFINISHED BUSINESS** BLACKBYRDS (Fantasy F9518)	—	1
(32)	**SHADOW PLAY** L.A. EXPRESS (Caribou/Epic PZ 34355)	38	2
33	**PORGY & BESS** RAY CHARLES & CLEO LAINE (RCA CPL 1-1831)	36	3
34	**IMAGINARY VOYAGE** JEAN-LUC PONTY (Atlantic SD 18195)	—	1
35	**CALDERA** (Capitol ST 11571)	35	3
36	**PREMONITION** JON LUCIEN (Columbia PC 34255)	40	2
37	**EVERYBODY COMES ON OUT** STANLEY TURRENTINE (Fantasy F9508)	30	21
38	**GAGKU & BEYOND** HERBIE MANN (Atlantic SR 9014F)	33	6
39	**LIVE AT LAST** TIM WEISBERG (A&M SP 4600)	27	8
40	**FEVER** RONNIE LAWS (Blue Note/UA BNLA 628G)	28	21

The Verve reissues are continuing and the latest four have arrived. A third release in the Verve years chronology of **Charlie Parker** headlines his group, with additional albums by **Ella Fitzgerald** ("The Cole Porter Songbook"), and **Wes Montgomery** plus an anthology of pianists featuring **Bud Powell, Mary Lou Williams, Bill Evans, Cecil Taylor, Wynton Kelly** and **Paul Bley.**

Ace trumpet man **Blue Mitchell** has signed with Impulse. Label GM Esmond Edwards also reports work in progress by **Sonny Criss** and **John Handy.** In an ABC/Impulse related item, veteran record man and jazz-blues authority Pete Welding will be repackaging some vintage 1950's sessions by **Oscar Pettiford, Jimmy Raney** and **Zoot Sims.** Let's hope Pete finds the time to get out some good blues by **Junior Parker** and **Bobby Bland** from that great Duke-Peacock catalogue.

New York's Village Gate continues to maintain an impressive lineup of stars for their fall and winter schedule. The rest of November will find **Ray Barretto/Pharoah Sanders, Esther Phillips** and **Sonny Rollins** at the Bleecker Street club.

Kudu "thirty one" is by **Esther Phillips** and is titled "Capricorn Princess." **Dave Matthews** and **Pee Wee Ellis** did the arrangements with the usual number of CTI/Kudu heavies in attendance.

In addition to the monumental **Lionel Hampton** box, Bluebird has further editions by **Benny Goodman** (#4) and **Glenn Miller** (#2) in their current release.

In a rare display of cooperation, RCA and Columbia co-hosted a post-concert bash for **Woody Herman** following his Carnegie Hall 40th anniversary concert November 20.

The latest from Groove Merchant is "Windows" by **O'Donel Levy.** The fine Baltimore guitarist wrote all the music and **Brad Baker** contributed string and horn arrangements.

Former KBCA DJ **Dennis Smith** has launched his Renaissance label with an album by the **Al Williams** Quintet, plus one entitled "Sundance." Reedman **Charles Owens** and bassist **Leroy Vinegar** are on the date.

Clark Terry's seventeen men have a new Vanguard album, "Big Bad Band Live! at Buddy's Place." **Frank Wess, Chris Woods, Eddie Bert** and **Ronnie Matthews** are among the soloists, and the great arranger **Ernie Wilkins** contributes tenor solos in addition to four arrangements.

The Boston Globe Jazzfest and Music Fair promises to be a great event. Scheduled for November 25-29, the shows will headline **Sonny Rollins, Gato Barbieri, Herbie Hancock, Freddie Hubbard, Hubert Laws, McCoy Tyner, Buddy Rich, Donald Byrd, and Grover Washington Jr.,** among many others. The Saturday concert will be the Pablo show with **Joe Pass, Oscar Peterson, Ella Fitzgerald** and the **Count Basie** orchestra.

Thanksgiving will find **Pearl Bailey** and **Louis Bellson** at Disneyland.

"Jazz People," a new book by photographer **Ole Brask** with text by **Dan Morgenstern,** has been published by Harry N. Abrams Inc. Morgenstern recently accepted the post of administrative director of the Institute of Jazz Studies, Rutgers University.

The new Pablo releases have arrived and consist of single LPs by **Benny Carter-Dizzy Gillespie, Big Joe Turner, Al Gafa, Eddie "Lockjaw" Davis** and **Sweets Edison.**

Congratulations to Polydor on the production of their **George Benson** reissue "Blue Benson." In a couple of cases strings and voices which were overdubbed, presumably for commercial reasons, were removed and Benson and rhythm appear unencumbered. This seems a good idea. The fashion and fad of the moment may enhance an LP's sales potential but in the long run it is the playing of the soloist and his rhythm accompaniment that matter most.

RCA has released "**Leonard Feather's** Encyclopedia of Jazz in the 70's." This is a two record anthology of fairly recent RCA and Flying Dutchman material with most of the major roster artists represented.

Next up from Jazz Archives will be a set by **Bud Freeman** with **Henry "Red" Allen** among the sidemen.

Art Zimmerman of Zim Records announces an arrangement with **Nat Pierce** to issue an album of the Pierce Big Band circa 1960.

bob porter

Keepnews To Host Weekly Jazz Show

SAN FRANCISCO — "Orrin Keepnews On Jazz" will make its premiere on KSAN-FM Sunday, November 28. The one-hour show will air every Sunday evening and will feature Keepnews, presently vice president and director of jazz A&R at Fantasy/Prestige/Milestone Records, playing and talking about jazz artists.

Jazz Album Picks

MAIN SQUEEZE — Chuck Mangione — A&M 4612 — Producer: Chuck Mangione — List: 6.98

Chuck Mangione is a complete musician-producer so it should come as no surprise that he has fashioned another splendid LP. All the material is his and his band is made up of top New York session men. He utilizes a wah-wah pedal on some selections, but the overall feel of the music doesn't change that much. This is bright and breezy music with lots of melody. Look for "If You Know Me Any Longer Than Tomorrow" for strong air play.

BENSON BURNER — George Benson — Columbia 33569 — List: 6.98

This is some super music reflecting Benson's first regular band with occasional guests. It dates from 1966 or '67 but doesn't sound at all dated. The guitar playing is crisp and inventive throughout, and the support from organist Lonnie Smith and baritone man Ronnie Cuber is top-notch. While there are elements of R&B, even gospel, the emphasis here is most often on straight-ahead hard cooking. There is no limit to George Benson's ability as a guitarist but when he stops out over a strong 4/4 as he does frequently here, he becomes much more than a popular artist of the moment.

THE LESTER YOUNG STORY VOLUME 1 — Columbia 33502 — List: 6.98

There are few jazz LPs anywhere that can compete with this one for sheer artistry. The music features Young in his first famous recordings (Jones-Smith Inc.) and in three sessions under the leadership of Teddy Wilson (featuring vocals by Billie Holiday) and one led by Billie herself. The program is chronological with five rare alternate takes included, but the chief problem is that most of this material has been readily available for some time. The playing time is on the short side but the notes by producer Michael Brooks are a decided plus.

EITHER WAY — Al Cohn-Zoot Sims — Zim 2002 — List: 6.98

Zoot and Al comprise one of the most enduring and consistent partnerships in jazz and their abilities are on full display in this reissue of a little known 1961 date. Cecil Collier contributes a couple of good natured vocals and the rhythm section contains the great Mose Allison at the piano. There is a good mix of standards and originals and everyone has a good time. When Cohn & Sims are playing together, it is never a battle, and the only winner is the listener.

Reflections 'N' Black

John Smith will be vacating his post as national R&B promotions director at **United Artists** to join **Blue Note Records** as vice president of marketing and sales. Filling the slot at **United Artists** will be **Eddie Levine,** who is at present handling national promotion at **Blue Note.**

Writer of smash hits "Once You Get Started" and "Dance With Me," **Gavin Christopher** has embarked on his own singing career and has a new single out called "Good Stuff" on **Island Records.**

Playboy recording artists **The Weapons Of Peace** will be performing at the annual party for black owners of MacDonald's franchises, at the McCormick Inn in Chicago, November 25, 1976. **Playboy** is releasing a new single on the group in two weeks entitled "City."

Change in line-up at KGFJ in Los Angeles has Don Mack from 6-9 am, Darcel Howell 9 am-12, Gene West 12-4 pm, Alvin John Waples 4-8 pm, Bill McKinney 8 pm-midnight and Lee Bailey midnight-6 am.

cookie amerson

IMPRESSING CHICAGO *— The Impressions recently celebrated release of their first Cotillion single, "This Time," with a showcase performance in their hometown of Chicago. Shown at the reception (from l) are: Eddie Holland, vice president of Cotillion; Hillery Johnson, vice president/director of special markets for Atlantic; Bernadine Washington, vice president/general manager of WVON; Sal Uterano, national sales manager for Atlantic: Henry Allen, president of Cotillion Records; Irv Rothblatt, Chicago branch manager for WEA; and Sam Plocido, Chicago regional marketing director for Atlantic.*

L.A. Mayor Addresses Record Retailers: Motown Sponsors

by Cookie Amerson

LOS ANGELES — Motown Records recently sponsored a breakfast meeting of various record retailers from the south central area of Los Angeles to initiate an official rapport with City Hall. Mayor Tom Bradley addressed several black record retailers and other small business owners to explain City Hall procedures as they relate to the small businessman. Several representatives from the mayor's office attended the meeting in support of the mayor's discussion of monies available to the small businessman as a loan through the city government.

Small Business Administration

The representative from the Small Business Administration discussed with attendees procedures of obtaining a small business loan either to expand an existing business or to start a new one. Because of the past reputation of SBA loans being almost impossible to obtain, step by step policies were explained to rebut negative attitudes. Adrian Dove, director of the mayor's Office of Small Business Assistance, held a question and answer session, responding to anything not covered in SBA loan discussions.

Bridge The Gap

Louis Wilson, executive director of IMPAC (South Central Improvement Action Council Incorporated), explained how his organization has helped bridge the gap between the individual seeking a small business loan and the SBA. Wilson told the gathering "IMPAC was formed to assist the small businessman or woman in qualifying for the SBA loans, and also to educate the minority entrepreneur in obtaining managerial expertise through classes offered by the organization." Representing Motown Records was press and publicity director Bob Jones, who explained the company's involvement by stating, "Motown can certainly identify with the small businessperson because we were once there ourselves. We are fortunate to be in the position we are today, and we're happy to be involved in this community affair."

MELBA TO PLAY MET *—Buddah recording artist Melba Moore will be featured in a one-woman show at the Metropolitan Opera House, presented by Danny O'Donovan and "Big Blue Marble" (ITT's public service television series for children) on December 12. Pictured going over plans for the show (from left) are: Danny O'Donovan; Melba Moore; and Art Kass, president of Buddah Records.*

TOP 75 R&B ALBUMS

			Weeks On Chart
1	**SONGS IN THE KEY OF LIFE** STEVIE WONDER (Tamla/Motown T13-34062)	1	7
2	**SPIRIT** EARTH, WIND & FIRE (Columbia PC 34241)	2	7
3	**THE CLONES OF DR. FUNKENSTEIN** PARLIAMENT (Casablanca NBLP 7034)	4	8
4	**HOT ON THE TRACKS** COMMODORES (Motown M6-867S1)	5	23
5	**MESSAGE IN THE MUSIC** O'JAYS (Phila. Int'l. PZ 34245)	3	10
6	**LOVE TO THE WORLD** LTD (A&M 4599)	7	15
7	**BICENTENNIAL NIGGER** RICHARD PRYOR (WB BS 2960)	8	9
8	**AIN'T THAT A BITCH** JOHNNY "GUITAR" WATSON (Amherst DJM/Amherst DJLPA-3)	6	18
9	**PART 3** KC & THE SUNSHINE BAND (TK 605)	10	6
10	**FLOWERS** EMOTIONS (Columbia PC 34163)	12	19
11	**SOUL SEARCHING** AVERAGE WHITE BAND (Atlantic SD 18179)	9	19
(12)	**CAR WASH** ORIGINAL SOUNDTRACK (MCA 2-6000)	15	4
13	**HAPPINESS IS BEING WITH THE SPINNERS** SPINNERS (Atlantic SD 18181)	14	18
(14)	**THIS IS NIECY** DENIECE WILLIAMS (Columbia PC 34242)	17	10
15	**FEELING GOOD** WALTER JACKSON (United Artists CHLA 656G)	16	8
16	**FOUR SEASONS OF LOVE** DONNA SUMMER (Oasis/Casablanca NBLP 7038)	18	4
17	**JOY RIDE** DRAMATICS (ABC ABCD 955)	19	6
18	**LOVE AND TOUCH** TYRONE DAVIS (Columbia PC 34268)	13	10
19	**THE TEMPTATIONS DO THE TEMPTATIONS** (Gordy/Motown G6-975S1)	11	12
20	**IS THIS WHATCHA WONT?** BARRY WHITE (20th Century T516)	28	4
21	**CHAMELEON** LABELLE (Epic PE 34189)	21	11
22	**YOU ARE MY STARSHIP** NORMAN CONNORS (Buddah BDS 5665)	20	19
23	**I HEARD THAT!** QUINCY JONES (A&M SP 3705)	24	8
(24)	**GOOD HIGH** BRICK (Bang 408)	31	3
25	**ALL THINGS IN TIME** LOU RAWLS (Phila. Int'l./ Epic PZ 33957)	22	26
26	**GOIN' UP IN SMOKE** EDDIE KENDRICKS (Tamla T6-346S1)	27	8
(27)	**GOLD** OHIO PLAYERS (Mercury SRM 1-1122)	35	3
28	**AIN'T NOTHIN' STOPPIN' US NOW** TOWER OF POWER (Columbia PC 34302)	29	11
(29)	**TOO HOT TO STOP** BAR-KAYS (Mercury SRM 1-1099)	39	3
30	**HOPE WE GET TO LOVE IN TIME** MARILYN McCOO & BILLY DAVIS JR. (ABC ABCD 952)	30	9
31	**NICE 'N' NAASTY** SALSOUL ORCHESTRA (Salsoul SZS 5502)	26	8
32	**WILD CHERRY** (Epic/Sweet City 34195)	33	19
33	**TALES OF KIDD FUNKADELIC** FUNKADELIC (Westbound/20th Century W227)	25	7
(34)	**SOMETHING SPECIAL** SYLVERS (Capitol ST 11580)	41	2
35	**DR. BUZZARD'S ORIGINAL 'SAVANNAH' BAND** (RCA APL 1-1504)	37	5
36	**E-MAN GROOVIN'** JIMMY CASTOR BUNCH (Atlantic SD 18186)	36	6
37	**CATFISH** 4 TOPS (ABCD 968)	32	6
38	**HARVEST FOR THE WORLD** ISLEY BROTHERS (Epic PZ 33809)	28	26
(39)	**BRASS CONSTRUCTION II** BRASS CONSTRUCTION (UA LA 677G)	53	2
40	**NAKED AND WARM** BILL WITHERS (Columbia PC 34327)	43	5
(41)	**OPEN SESAME** KOOL AND THE GANG (DeLite DEP 2023)	47	2
42	**SPARKLE** ARETHA FRANKLIN (Atlantic SD 18176)	38	3
43	**IT'S YOUR WORLD** GIL SCOTT-HERON & BRIAN JACKSON (Arista 5001)	45	4
44	**SECRETS** HERBIE HANCOCK (Columbia PC 34280)	34	12
(45)	**HAVE A GOOD TIME** AL GREEN (Hi/London SHL 32103)	59	2
46	**BREEZIN'** GEORGE BENSON (WB BS 2919)	44	3
47	**WAR GREATEST HITS** (UA LA 648G)	51	13
48	**A FIFTH OF BEETHOVEN** WALTER MURPHY (Private Stock PS 2015)	40	10
49	**CHILDREN OF THE WORLD** BEE GEES (RSO/Polydor RS 1-3003)	46	7
50	**SILK DEGREES** BOZ SCAGGS (Columbia PC 33320)	48	3
51	**SILVER CONVENTION MADHOUSE** (Midland Int'l./RCA BKL 1-1624)	55	3
(52)	**PIPE DREAMS (ORIGINAL SOUNDTRACK)** GLADYS KNIGHT & THE PIPS (Buddah BDS 5676 ST)	—	1
53	**ROMEO AND JULIET** HUBERT LAWS (Columbia PC 34330)	54	3
54	**SOLID** MICHAEL HENDERSON (Buddah BDS 5662)	49	10
(55)	**HARDCORE JOLLIES** FUNKADELIC (Warner Bros. BS 2973)	—	1
56	**LOOK OUT FOR NUMBER ONE** BROTHERS JOHNSON (A&M 4567)	42	3
(57)	**UNFINISHED BUSINESS** BLACKBYRDS (Fantasy F-9518)	—	1
58	**SKY HIGH** TAVARES (Capitol ST 11533)	52	3
(59)	**THE JACKSONS** (Epic PE 34229)	—	1
60	**MARVIN GAYE'S GREATEST HITS** (Tamla/Motown T6-348S1)	57	9
61	**THE MORE YOU DO IT** RONNIE DYSON (Columbia PC 34350)	58	6
62	**INTIMATE** LEON HAYWOOD (Columbia PC 34363)	66	2
63	**BRISTOL'S CREME** JOHNNY BRISTOL (Atlantic SD 18197)	65	2
64	**MY SWEET SUMMER SUITE** LOVE UNLIMITED ORCHESTRA (20th Century T-517)	67	2
65	**NATALIE** NATALIE COLE (Capitol ST 11517)	50	5
66	**ARABIAN NIGHTS** THE RITCHIE FAMILY (Marlin/TK 2201)	60	3
67	**MIDNIGHT LOVE AFFAIR** CAROL DOUGAS (Midland Int'l./ RCA BKL 1-1796)	69	3
68	**PEABO** PEABO BRYSON (Bullet/Web IV/Bang BT 7000)	70	2
69	**STRETCHIN' OUT IN BOOTSY'S RUBBER BAND** BOOTSY'S RUBBER BAND (Warner Bros. BS 2920)	74	3
70	**MY NAME IS JERMAINE** JERMAINE JACKSON (Motown 6-8425-1)	73	10
71	**LOOKS LIKE SNOW** PHOEBE SNOW (Columbia PC 34387)	64	3
72	**EVERYBODY LOVES THE SUNSHINE** ROY AYERS UBIQUITY (Polydor PD 1-6070)	56	16
73	**VICKI SUE ROBINSON** (RCA APL 1-1629)	61	5
74	**WHAT YOU NEED** SIDE EFFECTS (Fantasy F9513)	65	3
75	**DIANA ROSS' GREATEST HITS** (Motown M6869S1)	62	3

WAOK — ATLANTA — Frank Barrow
#1 — Saturday Night — E,W&F
Party Night — Curtis Mayfield — Curtom
Let's Get It Together — El Coco — AVI
20 To 10 — Free — Deniece Williams
14 To 5 — Car Wash — Rose Royce
Ex To 14 — Teach Me — Blue Magic
25 To 17 — Hot Line — Sylvers
10 To 4 — I Kinda Miss You — Manhattans
#1 LP — Stevie Wonder
New LPs — Walter Jackson

WWIN — BALTIMORE — Al Jefferson
#1 — You Don't Have To Be A Star — McCoo & Davis
Summer Snow — Blue Magic — WMOT
I Got A Reason — GCS — WB
Free & Single — Brothers Johnson — A&M
Darling, Darling, Baby — O'Jays — Phila. Int'l.
Ain't Nothing But Something To Do — Whole Darn Family — Soul Int'l.
Fill This World With Love — Ann Peebles — Hi
Creation Of Love — Calvin & The Calamonts — Calamont

WILD — BOSTON — Charlene Watts
#1 — Car Wash — Rose Royce
Superman Lover — Johnny Guitar Watson — DJM
Love Me — Staples — WB
25 To 20 — Open Sesame — Kool & The Gang

WUFO — BUFFALO — Harold Lewis
#1 — Teach Me — Blue Magic
Ain't Nothing But Something To Do — Whole Darn Family — Soul Int'l.
Just Friends — Silver, Platinum & Gold
Home Is Where The Heart Is — Bobby Womack — Columbia
#1 LP — Stevie Wonder
New LPs — Brass Construction, Thelma Houston, Supremes, The Jacksons, Sylvers

WGIV — CHARLOTTE — Manny Clark
#1 — You Don't Have To Be A Star — McCoo & Davis
Don't Walk Away — General Johnson — Arista
Let's Get It Together — El Coco — AVI
When Love Is New — Arthur Prysock — Old Town
Cherchez La Femme — Savannah Band — RCA
This Time — Impressions — Cotillion
Easy Love — Joe Simon — Spring
#1 LP — Stevie Wonder

WVON — CHICAGO — Jerry Boulding
#1 — You Don't Have To Be A Star — McCoo/Davis
Open Sesame — Kool & The Gang — DeLite
Something 'Bout Cha — Latimore — Glades
Life — Betty Wright — Alston
I Like To Do It — K.C. & The Sunshine Band — TK
#1 LP — Stevie Wonder

WBMX — CHICAGO — Ernest James
You Gotta Believe — Pointer Sisters — ABC
Free — Deniece Williams — Columbia
Hot Line — Sylvers — Capitol
Gloria's Theme — Anthony Renfro — Renfro
New LPs — Michael Henderson, Charles Earland

WJPC — CHICAGO — Richard Steele
#1 — You Don't Have To Be A Star — McCoo & Davis
Open Sesame — Kool & The Gang — DeLite
Hot Line — Sylvers — Capitol
22 To 5 — Dazz — Brick
19 To 6 — Car Wash — Rose Royce
23 To 16 — Cherchez La Femme — Savannah Band
#1 LP — Stevie Wonder
New LPs — Karma, Side Effect, Blackbyrds

WCIN — CINCINNATI — Bob Long
#1 — Car Wash — Rose Royce
Far East Mississippi — Ohio Players — Mercury
I Like To Do It — KC & The Sunshine Band — TK
Darling, Darling, Baby — O'Jays — Phila. Int'l.
Fill The World With Love — Ann Peebles — Hi
Come Back Home — Truth — S.O.C.
Being With You — Mystic Moods — Shadybrook
34 To 29 — I Do — Leroy Hutson
35 To 28 — Just Friends — Silver, Platinum & Gold
33 To 26 — Free & Single — Brothers Johnson
22 To 6 — Dazz — Brick
24 To 8 — Saturday Night — E,W&F
20 To 15 — Superman Lover — Johnny Guitar Watson
#1 LP — Stevie Wonder
New LPs — Hubert Laws

WVKO — COLUMBUS — Bill Moon
Rainbow In Your Eyes — Al Jarreau — WB
Get Up And Dance — Memphis Horns — RCA
Tried, Tested — Ashford & Simpson — WB
Do It With Style — Webster Lewis — Epic
15 To 10 — Fruit Song — Jeannie Reynolds
11 To 7 — Groovy People — Lou Rawls
#1 LP — Stevie Wonder

WJMO — CLEVELAND — Lynn Tolliver
#1 — Love Ballad — LTD
Close To You — Ronnie Dyson — Columbia
Body Heat — James Brown — Polydor
I Like To Do It — K.C. & The Sunshine Band — TK
Cherchez La Femme — Savannah Band — RCA
With You — Moments — Stang
24 To 8 — Darling, Darling, Baby — O'Jays
Ex To 18 — Saturday Night — E,W&F
Ex To 19 — Free — Deniece Williams
#1 LP — Stevie Wonder
New LPs — Car Wash, Michael Henderson

KKDA — DALLAS — Chuck Smith
#1 — Just To Be Close To You — Commodores
Groovy People — Lou Rawls — Phila. Int'l.
Happy Being Lonely — Chi-Lites — Mercury
We Got The Time — MFSB — Phila. Int'l.
You're My Driving Wheel — Supremes — Motown
Party Night — Curtis Mayfield — Curtom
20 To 15 — Doin' It — Herbie Hancock
17 To 12 — You Keep Me Cryin' — Al Green
14 To 10 — Far East Mississippi — Ohio Players
9 To 5 — Do It To My Mind — Johnny Bristol
16 To 12 — Hotline — Sylvers
#1 LP — Stevie Wonder
New LPs — Brass Construction, The Jacksons

KNOK — DALLAS/FT. WORTH — Nat Jackson
#1 — You Don't Have To Be A Star — McCoo & Davis
Shake It — Willie Hutch — Motown
Easy To Love — Joe Simon — Spring
Let's Go Down To The Disco — Undisputed Truth — Whitfield
Flight 76 — Walter Murphy — Private Stock
Fill This World With Love — Ann Peebles — Hi
What Can I Say — Boz Scaggs — Columbia
Everything Is Beautiful — Jimmy Castor — Atlantic
Darling, Darling, Baby — O'Jays — Phila. Int'l.
Saturday Night — E,W&F — Columbia
We Got The Time — MFSB — Phila. Int'l.
Free & Single — Brothers Johnson — A&M
9 To 3 — Catfish — Four Tops
13 To 9 — Do It To My Mind — Johnny Bristol
#1 LP — Stevie Wonder
New LPs — Crusaders

R&B Singles To Watch

1. **You Gotta Believe — Pointer Sisters — ABC**
2. **I Like To Do It — K.C. & The Sunshine Band — TK**
3. **Tried, Tested & Found True — Ashford & Simpson — WB**
4. **Free And Single — Brothers Johnson — A&M**
5. **Damn It's Good — Gwen McCrae — Cat**

Based On Radio Activity

WDAO — DAYTON — Dwayne Hord
#1 — Dazz — Brick
Come Back Home — Truth — S.O.C.
Come Dancing — Jeff Beck — Epic
Love Me — Yvonne Elliman — Epic
Do The Feeling — Alvin Cash — Dakar
36 To 21 — Saturday Night — E,W&F
30 To 25 — I Don't Wanna Lose Your Love — Emotions
19 To 14 — Open Sesame — Kool & The Gang
18 To 9 — I Didn't Mean To Love You — Dionne Warwick
#1 LP — Car Wash
New LPs — Blackbyrds, Brass Construction, Bobby Womack, Gladys Knight

KDKO — DENVER — Bob Moore
#1 — Enjoy Yourself — The Jacksons
Midnight Soul Patrol — Quincy Jones — A&M
Love Me — Staples — WB
Cherchez La Femme — Savannah Band — RCA
A Man Has Too Much Dog — Shelbra Deane — Casino
Body English — King Floyd — Chimneyville
14 To 8 — Dazz — Brick
15 To 10 — Open Sesame — Kool & The Gang
19 To 14 — A Love Of My Own — AWB
17 To 13 — Do That Stuff — Parliament
23 To 18 — Car Wash — Rose Royce
#1 LP — E,W&F/Stevie Wonder
New LPs — Leroy Hutson

WJLB — DETROIT — Al Perkins
#1 — Free — Deniece Williams
When Love Is New — Arthur Prysock — Old Town
Do What You Wanna Do — Hall & Oates — RCA
Hideaway — Fantastic Four

WCKO — FT. LAUDERDALE — Joe Fisher
#1 — Dazz — Brick
Darnn Right It's Good — Gwen McCrae — Cat
Tried, Tested — Ashford & Simpson — WB
Sometimes — Facts Of Life — Kayvette
Got To Get It On — Miami — Drive
What Ever Makes You Happy — R.B. Hudmon
Guitar Talk — Aquarian Dream — Buddah
17 To 10 — Open Sesame — Kool & The Gang
19 To 8 — Superman Lover — Johnny Guitar Watson
24 To 19 — Cherchez La Femme — Savannah Band
#1 LP — Stevie Wonder
Damn Right It's Good — Gwen McCrae — Cat
18 To 12 — Car Wash — Rose Royce
20 To 17 — A Love Of Your Own — AWB
#1 LP — Stevie Wonder
New LPs — The Jacksons, Sylvers

KOKY — LITTLE ROCK — J.D. Black
#1 — Dazz — Brick
Laid Back Love — Major Harris — WMOT
Do What You Wanna Do — Hall & Oates — RCA
Free & Single — Brothers Johnson — A&M
For Old Time Sake — Dorothy Moore — Malaco
You Gotta Believe — Pointer Sisters — ABC
Bump De Bump — Muscle Shoals Horns — Bang
Together — O.C. Smith — Columbia
Ex To 6 — Car Wash — Rose Royce
10 To 4 — Enjoy Yourself — The Jacksons
11 To 5 — It's Just A Matter Of Time — Peabo Bryson
Ex To 15 — So Sad The Song — Gladys Knight
#1 LP — E,W&F
New LPs — Deniece Williams, Car Wash

KUTE — LOS ANGELES — Lucky Pierre
#1 — Stevie Wonder
New LPs — Moments, Ohio Players, Brick, Lonnie Liston Smith, Leroy Hutson

KGFJ — LOS ANGELES — Lucky Pierre
#1 — Car Wash — Rose Royce
Don't Make Me Wait — Barry White — 20th Century
Saturday Night — E,W&F — Columbia
I Like To Do It — K.C. & The Sunshine Band
Love Me — Staples — WB
Worn Out Broken Heart — Loleatta Holloway — Gold Mine
12 To 6 — Free — Deniece Williams
16 To 12 — You Keep Me Cryin' — Al Green
20 To 15 — I Don't Wanna Lose Your Love — Emotions
27 To 19 — It's Just A Matter Of Time — Peabo Bryson
New LPs — Michael Henderson

KDAY — LOS ANGELES — Jim Maddox
#1 — Car Wash — Rose Royce
If I Didn't Mean You Well — Bill Withers — Columbia
Dazz — Brick — Bang
I Kinda Miss You — Manhattans — Columbia
With You — Moments — Stang
Who Are You — Temptations — Gordy

Most Programmed LPs

1. **Hutson II — Leroy Hutson — Curtom**
2. **Unfinished Business — Blackbyrds — Fantasy**
3. **The Jacksons — The Jacksons — Epic**
4. **Solid — Michael Henderson — Buddah**
5. **Gold — Ohio Players — Mercury**

Based On Radio Activity

New LPs — Billy Preston, Gladys Knight, Persuaders, Ohio Players, Hugh Masekela

WRBD — FT. LAUDERDALE — Joe Fisher
#1 — Dazz — Brick
Midnight Soul Patrol — Quincy Jones — A&M
Damn Right It's Good — Gwen McCrae — Cat
Something Bout 'Cha — Latimore — Glades
There Must Be Something — Kathy Davis — Taurus
A Love Of Your Own — AWB — Atlantic
Shake It — Willie Hutch — Motown
10 To 5 — I Don't Wanna Lose Your Love — Emotions
12 To 6 — So Sad The Song — Gladys Knight
16 To 11 — Open Sesame — Kool & The Gang
#1 LP — Stevie Wonder
New LPs — Billy Preston, Gladys Knight

WTLC — INDIANAPOLIS — Roger Holloway
#1 — Enjoy Yourself — The Jacksons
We're All God's Children — Newbirth — WB
Flight 76 — Walter Murphy — Private Stock
Darling, Darling — O'Jays — Phila. Int'l.
Tried Tested — Ashford & Simpson — WB
Home Is Where The Heart Is — Bobby Womack — Columbia
I Like To Do It — K.C. & The Sunshine Band — TK
Just A Matter Of Time — Peabo Bryson — Bang
12 To 3 — Dazz — Brick
19 To 10 — Free — Deniece Williams
27 To 12 — I Didn't Mean To Love You — Dionne Warwick
21 To 14 — Don't It Make You Feel Good — Leroy Hutson
26 To 15 — I Kinda Miss You — Manhattans
28 To 20 — You Don't Have To Be A Star — McCoo & Davis
36 To 22 — Saturday Night — E,W&F

WOKJ — JACKSON — Dick Dawkins
#1 — Shake Your Rump — Bar-Kays
Easy To Love — Joe Simon — Spring
Trying To Love Two — William Bell — Mercury
In My Loneliness — Nancy Wilson — Capitol
#1 LP — Deniece Williams
New LPs — Barry White, Brass Construction, Brick, Pointer Sisters

WLOU — LOUISVILLE — Neal O'Rea
#1 — Enjoy Yourself — The Jacksons
Rub My Back — Albert King — RCA
Feelings — Walter Jackson — Chi-Sound
Saturday Night — E,W&F — Columbia
Do That Stuff — Parliament — Casablanca
You Gotta Believe — Pointer Sisters — ABC
Wiggle, Wiggle — Creme De Coco — Salsoul
16 To 3 — Car Wash — Rose Royce
17 To 4 — Shake Your Rump — Bar-Kays
14 To 2 — You Don't Have To Be A Star — McCoo & Davis
#1 LP — Stevie Wonder
New LPs — Kool & The Gang, Bobby Womack, The Jacksons, Brass Construction, Leroy Hutson

WDIA — MEMPHIS — Max Fortune
#1 — Dazz — Brick
With You — Moments — Stang
Free — Deniece Williams — Columbia
I Like To Do It — K.C. & The Sunshine Band — TK
17 To 10 — I Kinda Miss You — Manhattans
25 To 13 — Saturday Night — E,W&F
30 To 16 — Darling, Darling, Baby — O'Jays
26 To 17 — Love Me — Staples
29 To 20 — Free & Single — Brothers Johnson
#1 LP — E,W&F

WVOL — NASHVILLE — David Lombard
#1 — If I Ever Do Wrong — Betty Wright
Free & Single — Brothers Johnson — A&M
Do What You Wanna Do — Hall & Oates — RCA
I Wish — Stevie Wonder — Black Bull
Home Is Where The Heart Is — Bobby Womack — Columbia
25 To 19 — Hot Line — Sylvers

R&B Crossing To Top 40

1. **Saturday Night — E,W&F — Columbia**
2. **Cherchez La Femme — Savannah Band — RCA**
3. **Shake Your Rump — Bar-Kays — Mercury**
4. **You Keep Me Cryin' — Al Green — Hi**
5. **What Can I Say — Boz Scaggs — Columbia**

Based On Radio Activity

Top 40 Crossing R&B

1. **Love So Right — Bee Gees — RSO**
2. **You Make Me Feel Like Dancing — Leo Sayer — WB**

Based On Sales and Radio Activity

30 To 24 — Enjoy Yourself — The Jacksons
34 To 28 — You Keep Me Cryin' — Al Green
#1 LP — Stevie Wonder
New LPs — Leroy Hutson, O'Jays, Michael Henderson

WBLS — NEW YORK — Frankie Crocker
#1 — Car Wash — Rose Royce
Gift Wrap My Love — Reflections — Capitol
Party Night — Curtis Mayfield — Curtom
Love Bug — Bumble Bee Unlimited — Mercury
Rigor Mortis — Cameo — Chocolate City
Tried, Tested — Ashford & Simpson — WB
Love The Way — Benitez — Vaya
#1 LP — Donna Summer

WWRL — NEW YORK — Sonny Taylor
#1 — Cherchez La Femme — Savannah Band
Shake Your Rump — Bar-Kays — Mercury
For Old Time Sake — Dorothy Moore — Malaco
I Like To Do It — KC & The Sunshine Band
This Time — Impressions — Cotillion
10 To 5 — Car Wash — Rose Royce
16 To 11 — When Love Is New — Arthur Prysock
26 To 16 — Saturday Night — E,W&F
33 To 15 — Who Are You — Temptations
#1 LP — Savannah Band
New LPs — Ohio Players

KDIA — OAKLAND — Keith Adams
#1 — Just To Be Close To You — Commodores
For Old Time Sake — Dorothy Moore — Malaco
New LPs — AWB, Earl Klugh
#1 LP — Stevie Wonder

KOWH — OMAHA — Tony Sledge
#1 — Love Ballad — LTD
Saturday Night — E,W&F — Columbia
Far East Mississippi — Ohio Players — Mercury
Home Is Where The Heart Is — Bobby Womack — Columbia
Who Are You — Temptations — Gordy
Do What You Wanna Do — Hall & Oates — RCA
Rub My Back — Albert King — RCA
Old Fashioned Man — Smokey Robinson — Tamla
Love So Right — Bee Gees — RSO
Nadia's Theme — Perry Botkin — A&M
17 To 10 — Dazz — Brick
20 To 13 — Shake Your Rump — Bar-Kays
19 To 14 — Love Me — Staples
27 To 16 — Car Wash — Rose Royce
25 To 17 — Enjoy Yourself — The Jacksons
Ex To 21 — A Love Of Your Own — AWB
#1 LP — Car Wash

WAMO — PITTSBURGH — Mat Leadbetter
#1 — Dazz — Brick
Bless My Soul — Skip Mahoney — Abet
Superman Lover — Johhny Guitar Watson — DJM
Finger Fever — Dramatics — ABC
Free & Single — Brothers Johnson — A&M
10 To 5 — Don't Take Away The Music — Tavares
17 To 9 — Car Wash — Rose Royce
18 To 10 — Do What You Wanna Do — Hall & Oates
20 To 8 — Do It To My Mind — Johnny Bristol
22 To 16 — You Ought To Be Having Fun — Tower Of Power
23 To 18 — Open Sesame — Kool & The Gang
#1 LP — Stevie Wonder

WENZ — RICHMOND — Al Scott
#1 — With You — Moments
You Gotta Believe — Pointer Sisters — ABC
Let's Get It Together — El Coco — AVI (re-add)
Ex To 14 — Do You Feel Like We Do — Peter Frampton
14 To 10 — Do It To My Mind — Johnny Bristol
10 To 7 — Dazz — Brick
#1 LP — Stevie Wonder
New LPs — Bohannon, Crown Heights Affair, Tony Sylvester

XEAZ — SAN DIEGO — Bruce Ley
#1 — Car Wash — Rose Royce
Love Me — Staples — WB
Tried, Tested — Ashford & Simpson — WB
30 To 25 — Party Night — Curtis Mayfield
#1 LP — Stevie Wonder
New LPs — Jermaine Jackson (re-add), K.C. & The Sunshine Band, Funkadelic

WSOK — SAVANNAH — Elliot Nealy
#1 — Let's Be Young Tonight — Jermaine Jackson
You Gotta Believe — Pointer Sisters — ABC
Ninety-Nine And A Half — Trammps — Atlantic
Worn Out Broken Heart — Loleatta Holloway — Gold Mine
Close To You — Ronnie Dyson — Columbia
Body English — King Floyd — Chimneyville
Nothing Comes Easy — Archie Bell — Columbia
29 To 24 — Free — Deniece Williams
18 To 12 — Hot Line — Sylvers
#1 LP — Stevie Wonder

KYAC — SEATTLE — Robert L. Scott
#1 — You Don't Have To Be A Star — McCoo & Davis
Feelings — Walter Jackson — Chi-Sound
You Gotta Believe — Pointer Sisters — ABC
Darling, Darling, Baby — O'Jays — Phila. Int'l.
Let's Get It Together — El Coco — AVI
#1 LP — Stevie Wonder
New LPs — Leroy Hutson, Brass Construction, Al Green, Blackbyrds

KATZ — ST. LOUIS — Chico Brown
#1 — Hooked On A Feeling/Jump — Aretha Franklin — Atlantic
Open Sesame — Kool & The Gang — DeLite
Together — O.C. Smith — Columbia
Feelings — Walter Jackson — Chi-Sound
Darling, Darling, Baby — O'Jays — Phila. Int'l.
You Gotta Believe — Pointer Sisters — ABC
What Can I Say — Boz Scaggs — Columbia
#1 LP — E,W&F
New LPs — Bee Gees, Blackbyrds

WOL — WASHINGTON,D.C. — Cortez Thompson
#1 — Dazz — Brick
You're My Love — Jimmy Briscoe — Atlantic
Hideaway — Fantastic Four — Westbound
I Like To Do It — K.C. & The Sunshine Band — TK
Party Night — Curtis Mayfield — Curtom
Damn Right It's Good — Gwen McCrae — Cat
Let's Go Down To The Disco — Undisputed Truth — Whitfield
13 To 8 — Living Together In Sin — Whispers
#1 LP — Stevie Wonder
New LPs — Chicago Gangsters, Leroy Hutson, Soul Train Gang, Crown Heights Affair

CASH BOX TOP 100 R&B

November 27, 1976

		11/20	Weeks On Chart
1	**YOU DON'T HAVE TO BE A STAR** MARILYN McCOO & BILLY DAVIS (ABC 12208)	2	13
2	**DAZZ** BRICK (Bang 727)	5	8
3	**LOVE BALLAD** LTD (A&M 1847)	1	14
4	**SHAKE YOUR RUMP TO THE FUNK** THE BAR-KAYS (Mercury 73833)	6	15
5	**THE RUBBERBAND MAN** SPINNERS (Atlantic 3355)	3	11
6	**DISCO DUCK** RICK DEES & HIS CAST OF IDIOTS (RSO/Polydor 857)	7	11
7	**CAR WASH** ROSE ROYCE (MCA 40615)	10	10
8	**CATFISH** FOUR TOPS (ABC 12223)	9	11
9	**HOT LINE** SYLVERS (Capitol 4336)	13	8
10	**SO SAD THE SONG** GLADYS KNIGHT & THE PIPS (Buddah BDA 544)	11	9
11	**ENJOY YOURSELF** THE JACKSONS (Epic 8-50289)	12	7
12	**JUST TO BE CLOSE TO YOU** COMMODORES (Motown M1402F)	4	13
13	**KEEP ME CRYIN'** AL GREEN (Hi 5N-2319)	16	6
14	**YOU ARE MY STARSHIP** NORMAN CONNORS (Buddah BDA 542)	8	14
15	**WITH YOU** MOMENTS (Stang/All Platinum ST 5068A)	20	9
16	**GIVE IT UP (TURN IT LOOSE)** TYRONE DAVIS (Columbia 3-10388)	14	16
17	**I KINDA MISS YOU** MANHATTANS (Columbia 3-10430)	22	6
18	**LET'S BE YOUNG TONIGHT** JERMAINE JACKSON (Motown M1401F)	17	15
19	**DO IT TO MY MIND** JOHNNY BRISTOL (Atlantic 45-3360)	23	7
20	**MESSAGE IN OUR MUSIC** O'JAYS (Phila. Int'l. ZS 8-3601)	15	14
21	**LIVING TOGETHER (IN SIN)** WHISPERS (Soul Train 10773)	25	7
22	**JUMP** ARETHA FRANKLIN (Atlantic 45-3358)	18	10
23	**GROOVY PEOPLE** LOU RAWLS (Phila. Int'l. ZS 8-3604)	26	7
24	**DON'T TAKE AWAY THE MUSIC** TAVARES (Capitol P4348)	29	6
25	**A FIFTH OF BEETHOVEN** WALTER MURPHY AND THE BIG APPLE BAND (Private Stock 45073)	19	30
26	**I DON'T WANNA LOSE YOUR LOVE** EMOTIONS (Columbia 3-10347)	36	5
27	**MR. MELODY** NATALIE COLE (Capitol 4328)	24	12
28	**DOWN TO LOVE TOWN** ORIGINALS (Motown S35119)	30	9
29	**OPEN SESAME** KOOL & THE GANG (DeLite DEP 1586)	34	6
30	**FREE** DENIECE WILLIAMS (Columbia 3-10429)	43	4
31	**FINGER FEVER** DRAMATICS (ABC/D 995)	28	9
32	**WHO ARE YOU** TEMPTATIONS (Gordy G7152F)	37	5
33	**DO THAT STUFF** PARLIAMENT (Casablanca 871)	45	4
34	**FAR EAST MISSISSIPPI** OHIO PLAYERS (Mercury 73860)	42	4
35	**SATURDAY NIGHT** EARTH, WIND & FIRE (Columbia 10439)	64	2
36	**PLAY THAT FUNKY MUSIC** WILD CHERRY (Epic/Sweet City 8-50225)	21	24
37	**UNDISCO KIDD** FUNKADELIC (Westbound/20th Century 5029)	31	9
38	**MY SWEET SUMMER SUITE** THE LOVE UNLIMITED ORCHESTRA (20th Century TC 2301)	33	13
39	**HAPPY BEING LONELY** Chi LITES (Mercury 73844)	41	9
40	**ANYTHING YOU WANT** JOHN VALENTI (Ariola America/Capitol 7625)	27	17
41	**SUPERMAN LOVER** JOHNNY GUITAR WATSON (DJM DJUS 1019)	44	4
42	**LOVE ME, LOVE ME** STAPLES (Warner Bros. 8279)	51	4
43	**CHERCHEZ LA FEMME** DR. BUZZARD'S ORIGINAL SAVANNAH BAND (RCA JB 10827)	55	4
44	**BLESS MY SOUL** SKIP MAHONEY & THE CASUALS (Abet/Nashboro 9466)	35	13
45	**DON'T WALK AWAY** GENERAL JOHNSON (Arista AS 0203)	47	7
46	**DON'T MAKE ME WAIT TOO LONG** BARRY WHITE (20th Century TC 2309)	48	5
47	**A LOVE OF YOUR OWN** AVERAGE WHITE BAND (Atlantic 3363)	63	3
48	**NICE 'N' NAASTY** SALSOUL ORCHESTRA (Salsoul 5502)	38	14
49	**DO WHAT YOU WANT, BE WHAT YOU ARE** DARYL HALL & JOHN OATES (RCA JH 10808)	62	6
50	**THE BOOTY** THE FATBACK BAND (Spring SP 168)	54	7
51	**FOR OLD TIME SAKE** DOROTHY MOORE (Malaco M1037)	66	3
52	**DARLIN' DARLIN' BABY (SWEET, TENDER, LOVE)** O'JAYS (Phila. Int'l./Epic ZS 8-3610)	69	2
53	**IT'S JUST A MATTER OF TIME/UNDERGROUND MUSIC** PEABO BRYSON (Bullet/Web IV 91)	40	13
54	**GREY RAINY DAYS** LONNIE JORDAN (UA XW 873Y)	56	7
55	**LET'S GET IT TOGETHER** EL COCO (AVI 115)	46	7
56	**YOU'RE MY DRIVING WHEEL** SUPREMES (Motown M1407F)	70	3
57	**LOWDOWN** BOZ SCAGGS (Columbia 3-10367)	32	21
58	**BUMP DE BUMP YO BOODIE** MUSCLE SHOALS HORNS (Bang B728)	68	5
59	**EVERYTHING IS BEAUTIFUL TO ME** JIMMY CASTOR BUNCH (Atlantic 3362)	49	6
60	**THIS TIME** IMPRESSIONS (Cotillion/Atlantic 44210)	79	2
61	**GET THE FUNK OUT OF MY FACE** BROTHERS JOHNSON (A&M 8379)	39	17
62	**FEELINGS** WALTER JACKSON (UA CHXW 908Y)	72	3
63	**GET YOU SOMEBODY NEW** LABELLE (Epic 8-50262)	50	7
64	**LAID BACK LOVE** MAJOR HARRIS (WMOT/Atlantic 4002)	67	4
65	**MIDNIGHT SOUL PATROL** QUINCY JONES (A&M AM 1878)	75	2
66	**ON AND OFF** DAVID RUFFIN (Motown M1405F)	52	6
67	**WHEN LOVE IS NEW** ARTHUR PRYSOCK (Old Town 1000)	90	4
68	**I DO, I DO (WANT TO MAKE LOVE TO YOU)** LEROY HUTSON (Curtom/WB CMS 0121)	87	3
69	**BREEZIN'** GEORGE BENSON (WB 8268)	73	3
70	**GLORIA'S THEME** ANTHONY RENFRO ORCHESTRA (Renfro 43)	80	2
71	**AIN'T NOTHIN' BUT SOMETHIN' TO DO** WHOLE DARN FAMILY (Soul Int'l. 105)	81	2
72	**MAKES YOU BLIND** THE GLITTER BAND (Arista AS 0207)	76	3
73	**FREE AND SINGLE** BROTHERS JOHNSON (A&M 1881)	—	1
74	**AN OLD FASHIONED MAN** SMOKEY ROBINSON (Tamla/Motown 54276F)	84	2
75	**PARTY NIGHT** CURTIS MAYFIELD (Curtom/WB CMS 0122)	85	2
76	**TEACH ME** BLUE MAGIC (Atco/Atlantic 7061)	82	9
77	**HOME IS WHERE THE HEART IS** BOBBY WOMACK & BROTHERHOOD (Columbia 10437)	88	2
78	**LOVE'S GOT ME TIRED** LAURA LEE (Ariola/Capitol 7652)	86	2
79	**KEEP SMILIN'** GABOR SZABO (Mercury 73840)	83	5
80	**GETAWAY** EARTH, WIND & FIRE (Columbia 1-10373)	53	21
81	**YOU GOTTA BELIEVE** POINTER SISTERS (ABC/Blue Thumb 271)	—	1
82	**GOIN' UP IN SMOKE** EDDIE KENDRICKS (Tamla 54277)	—	1
83	**YOU OUGHT TO BE HAVIN' FUN** TOWER OF POWER (Columbia 3-10409)	57	8
84	**THE BEST DISCO IN TOWN (MEDLEY)** RITCHIE FAMILY (Marlin/TK 3306)	58	15
85	**ONE LAST MEMORY** IMPACT (WMOT/Atco 7064)	89	3
86	**LOVE SO RIGHT** BEE GEES (RSO/Polydor 859)	91	3
87	**BABY IT AIN'T NO WAY** LITTLE MILTON (Glades/TK 1738)	65	5
88	**THE STREETS WILL LOVE YOU TO DEATH** LEON HAYWOOD (Columbia 3-10413)	74	8
89	**YOU GOTTA LET ME SHOW YOU** ESTHER WILLIAMS (Friends & Co. RDJ 129)	77	6
90	**NINETY-NINE AND A HALF** THE TRAMMPS (Atlantic 3365)	96	2
91	**GREEDY (FOR YOUR LOVE)** DONNY GERRARD (Greedy G107)	93	5
92	**WHERE THERE'S A WILL (THERE'S A WAY)** TERRY HUFF (Mainstream MRL 5586)	94	3
93	**BODY ENGLISH** KING FLOYD (Chimneyville/TK 10212)	100	2
94	**WORN OUT BROKEN HEART** LOLEATTA HOLLOWAY (Gold Mine/Salsoul GM 4000)	—	1
95	**SHOO RA SHOO RA** JEANNIE JACKSON (Farr FR 008)	92	5
96	**YOU WON'T SUPPORT ME** MILL STREET DEPOT (Stang/All Platinum 5070)	97	3
97	**THE GUITAR MAN** ALBERT KING (Utopia/RCA 10770)	98	3
98	**JUST FRIENDS** SILVER, PLATINUM & GOLD (Farr FR-011)	—	1
99	**TOGETHER** O.C. SMITH (Caribou/Epic ZS 8-9017)	—	1
100	**YOU'LL NEVER FIND ANOTHER LOVE** STANLEY TURRENTINE (Fantasy F782)	—	1

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

A Fifth Of Beethoven (RFT — BMI) 25
Ain't Nothin' (August Moon/Harlem — BMI) 71
A Love Of (Average/WB/Long Dog — ASCAP) 47
An Old (Stone Diamond — BMI) 74
Anything You Want (Menta — BMI) 40
Baby It Ain't (Trice — BMI) 87
Bless My (Excellorec/Skipsong — BMI) 44
Body English (Tree — BMI) 93
Breezin' (Unart/Tracebob — BMI) 69
Bump De Bump (Muscle Shoals Sound/CETS) 58
Car Wash (Duchess — BMI) 7
Catfish (ABC/Dunhill/Rall — BMI) 8
Cherchez (Pink Pelican — BMI) 43
Darlin' (Mighty Three — BMI) 52
Dazz (Silver Cloud/Trolley — ASCAP) 2
Disco Duck (Shafree — BMI) 6
Do It To My Mind (Bushka — ASCAP) 19
Don't Make Me (Sa-Vette/January — BMI) 46
Don't Take Away (Bull Pen — BMI/ Perren Vibes — ASCAP) 24
Don't Walk Away (Music In General — BMI) 45
Do That (Rick's/Malbiz — BMI) 33
Do What You (Unichappell — BMI) 49
Down To Love Town (Jobete — ASCAP/ Stone Diamond — BMI) 28
Enjoy Yourself (Mighty Three — BMI) 11
Everything Is (Jimpire — BMI) 59
Far East (Play One/Unichappell — BMI 34
Feelings (Fermata Int'l. Melodies — ASCAP) 62
Finger Fever (Groovesville — BMI) 31
For Old (Two Knight — BMI) 51
Free (Kee/Drick — BMI) 30
Free & Single (Kidada/Goulgris — BMI) 73
Getaway (Kalimba — ASCAP) 80
Get The Funk (Kidada — BMI) 61
Get You (Polo Grounds/Snoid — BMI) 63
Give It (NY Times/Content/Little Bear's — BMI) ... 16
Gloria's Theme (Alcar — BMI) 70
Goin' Up (Stone Diamond — BMI) 82
Greedy (Joyfully Sad — BMI) 91
Grey Rainy (Far Out/River Jordan — ASCAP) 54
Groovy People (Mighty Three — BMI) 23
Happy Being Lonely (Stone Diamond — BMI) 39
Home Is Where (Muscle Shoals — BMI 77
Hot Line (Bull Pen/Perren Vibes — BMI) 9
I Do (Silent Giant/Aopa — ASCAP) 68
I Don't Wanna (Pamjokeen — BMI) 26
I Kinda Miss (Nattaham/Blackwood — BMI) 17
It's Just A Matter Of Time/Underground (Bullet/Web IV) 53
Jump (Warner Tamerlane — BMI) 22
Just Friends (Farr/Precious Metal — BMI) 98
Just To Be (Jobete/Commodores — ASCAP) 12
Keep Me Cryin' (Jec/Al Green — BMI) 13
Keep Smilin' (Blackwood/Golden Fleece — BMI) .. 79
Laid Back (Muscle Tuff — BMI) 64
Let's Be (Jobete —ASCAP/Stone Diamond -- BMI) 18
Let's Get It Together (Equincx — BMI) 55
Living Together (Van McCoy/Warner Tamerlane — BMI) 21
Love Ballad (Unichappell — BMI) 3
Love Me (Mayfield — BMI) 42
Love's Got (Peabody And Co. — ASCAP) 78
Love So Right (Stigwood — BMI) 86
Lowdown (Boz Scaggs/Hudmar — ASCAP) 57
Makes You Blind (MCA — ASCAP) 72
Message In Our (Mighty Three — BMI) 20
Midnight (Kidada — BMI) 65
Mr. Melody (Jay's Ent./Chappell — ASCAP) 27
My Sweet (Savette/January — BMI) 38
Nice 'N' Naasty (Lucky Three/Anatom — BMI) 48
Ninety-Nine (East Memphis/Pronto — BMI) 90
On And Off (Van McCoy/Warner Tamerlane — BMI) 66
One Last (WMOT/Friday's Child — BMI) 85
Open Sesame (Delighted/Gang BMI) 29
Party Night (Mayfield — BMI) 75
Play That (Bema/Blaze — ASCAP) 36
Saturday Night (Saggifire — BMI) 35
Shake Your Rump (Barkay — BMI) 4
Shoo Ra (Warner Tamerlane/Marsaint — BMI) 95
So Sad The Song (Screen Gems — BMI/ Prince Street — ASCAP) 10
Superman Lover (Uri-John — BMI) 41
Teach Me (Miss Thang — BMI) 76
The Best (Can't Stop — BMI) 84
The Booty (Clita — BMI) 50
The Guitar (Veronia — BMI/Montage — ASCAP) .. 97
The Rubberband (Mighty Three — BMI) 5
The Streets (Jim-Ebb/Song Pan — BMI) 88
This Time (Aandika — BMI) 60
Together (Fox/Gimbel — BMI) 99
Undisco Kidd (Bridgeport -- BMI) 37
When Love is (Mighty Three — BMI) 67
Where There (Brent — BMI) 92
Who Are You (Jobete — ASCAP) 32
With You (Unichappell/Begonia Melodies/ Aschken -- BMI) 15
Worn Out Broken Heart (Moonsong — BMI) 94
You Are (V. McCoy/Warner Tamerlane -- BMI) ... 14
You Don't (Groovesville — BMI) 1
You Gotta Believe (Duchess — BMI) 81
You Gotta Let Me (Damit — BMI) 89
You'll Never (Mighty Three — BMI) 100
You Ought To Be (Kuptillo — ASCAP) 83
You're My (Jobete/Holland Dozier & Holland — ASCAP/Gold Forever — BMI) 56
You Won't (Gambi — BMI) 96

New Games From Sega

LOS ANGELES — Sega of America has announced two new games, "Tracer," a compact, one- or two-player solid state action shooting game, and "Plinker's Canyon," a portable, self-contained action shooting gallery game. Both games were recently showcased at the MOA-Chicago and IAPAA-New Orleans shows.

According to Sega, "Plinker's Canyon" is a "versatile new game," and comes equipped with four laser beam rifles and three moving targets. Six units can be mounted together on a flatbed truck to make a 24-station shooting gallery; conversely, in an arcade, three systems can be connected to make a gallery of twelve rifles. Sega said all of the twelve rifles can be fired at any of the 36 targets in the three cabinets and register the proper score with each laser gun.

When "Plinker's Canyon" is set in action, hillbilly music plays, and rifle shot and bullet ricochet sound effects are heard when the rifle trigger is squeezed.

The three moving targets consist of an egg that rolls along a branch; a flying bird that squawks and flaps when hit, and a dodging mouse that can be trapped under a strainer if the shooter is accurate. Nine stationary targets include a ball that breaks in half and reveals a hissing snake; a bird that pops up in a nest; a frying pan that rattles, shakes and puts its fire out; a hat in which a hole can be drilled; an ace of hearts that falls down, and four beer cans that when hit are knocked off a log.

"Tracer," 66 inches high, 39 inches wide, and 64 inches deep, comes completely equipped with two duplicated sub-machine guns which emit sight-and-sound simulation and flashing tracer-light streaks from the muzzles with each burst of shots. Machine gun sound accompanies each round with individualized target-hit sounds for scoring shots.

Compact Size

The game's compact size allows "Tracer" to be installed in virtually the same space required to house a conventional size game, according to Sega. "Tracer" is also small enough — its target screen is only a few inches from the end of the gun barrels — and portable enough so that several units can be set together, said Sega.

"Tracer" comes with a series of four targets: helicopters, submarines, bull's-eyes, and jet planes. Optional IC chips are available to change all targets and renew the game. Also featured is a digital score read-out, with a four digit score possible.

Credit Start Circuit Rundown

by Fred McCord
Field Service Engineer — Atari, Inc.

LOS ANGELES — I have received some requests for a credit and start circuit rundown, so, here goes.

FIGURE 1 is a typical credit and start circuit.

FIGURE 2 is a typical electronic latch circuit.

This circuit is commonly called the static circuit because of the role it plays in turning off the game if a static charge is introduced into the game.

First, let's go through the logic in FIGURE 1.

1. A coin is dropped in coin slot and coin switch makes and breaks. 7404 prevents normal switch bounce from getting into the logic as erroneous pulses.

2. Logic "0" on B6 pin 3 is inverted and puts a logic "1" on A7(7474) pins 1 and 13.

— Pins 1 and 13 are the direct reset pins of this DC flip flop. A logic "0" (bubble) prevents the inputs from affecting a change at the outputs, and forces Q (pin 5) to a "0" and $\overline{Q}$ (pin 6) to a logic "1".

3. A7(7474) comprises an anti-cheat circuit which prevents a credit due to incidental or player-induced vibrations. Pins 1 & 13 must be high (1) for a period of time equal to or greater than 128 vertical pulses or about 4 milli-seconds.

4. If the coin switch is made for the required length of time then both "Q" outputs (pins 5 and 9) will go high.

5. Pins 1 and 2 of 7408 both going high at the same time cause a high output on pin 3.

6. This high goes to 7404 pin 11 and is inverted. The resultant low clears (resets) flip flop B7.

7. When a 7474 is reset its $\overline{Q}$ output goes high and the result is a logic low at 7402 pin 12 which allows current to flow through the credit LED, thus illuminating it.

8. Meanwhile the same logic high that enabled the 7474 at A7 also goes to pin 11 of the 7402 (C6). Note the configuration of the 7402 is such that output is low (bubble) when either input is high (no bubble). Since a high on C6 pin 11 causes a low at pin 13, the start flip flop (C7) is cleared (reset) which allows us to start the game by pushing the start switch which puts a logic 1 on pin 12 of the 7474 at C7.

9. The signal 512 V (vertical) occurs about every 17 milli-second or .017 seconds. When it goes high (no bubble), the high on pin 12 is clocked through to pin 9. Note that the signal, start, has no line over it therefore it goes high to be true. Therefore we have caused a start condition.

10. When start goes high, start (pin 8) goes low and resets the attract flip flop. Remember, a low on pin 1 causes a low on pin 5. Therefore pin 6 of the 7474 goes high which means attract (ATRC) is in the reset or untrue state and the player controls are active.

Now look at FIGURE 2 and we'll go briefly through the circuit.

1. Note first that a signal called Q goes to pin 4 of the 7474's at B7 and C7. Pin 4 is the direct set input. This means simply that a low (bubble) forces the outputs of the 7474 to their active (true) states. Remember a line over a signal ($\overline{Q}$) means it is normally high and goes low when true.

2. When the coin is inserted, a coin (coin not) goes low. The low at A8 pin 1 is inverted and A8 pin 2 (Q) goes high. The low is now removed from the set inputs of B7 and C7 which enables the flip flops to be toggled with the D and C inputs.

3. If a static charge is introduced a small voltage is induced in the antenna which goes directly to the base of Q1.

4. A high on the base will cause the transistor to conduct (closed switch) and it becomes effectively a short between collector and emitter. Since the emitter is at ground, the collector drops very close to ground, or to a logic low.

5. This low turns off Q2 (open switch) which means that its collector goes to a logic 1.

6. A8 inverts the logic 1 and Q goes low.

7. A low at C7 pin 4 forces pin 6 ($\overline{ATRC}$) low so that signal is in the active or true state. Therefore the game is forced to the attract mode.

8. At the same time, the low signal Q at B7 pin 4 forces pin 6 low. The low is inverted and becomes a high at C6 pin 12. The configuration of C6 says output is low (bubble) when either input is high (no bubble).

9. The resulting low at C6 pin 13 resets

continued on pg. 46

Bally Earnings Up

CHICAGO — Bally Manufacturing Corporation reported a 213 percent increase in earnings for the third quarter of 1976 from a year earlier, on a 22 percent gain in revenues.

Net income for the three month period ended September 30, 1976 was $3,175,000 or $.55 per share, up from $1,015,000, or $.18 per share, for the corresponding quarter of 1975. The 1976 period includes a net foreign currency exchange gain of $.05, while 1975 reflects an exchange loss of $.03 per share.

Net Income Up 41%

For the nine months ended September 30, 1976, net income rose 41 percent to $9,008,000, or $1.57 per share, from $6,401,000, or $1.15 per share, for the same period last year. The net foreign currency exchange gain for the 1976 period was $.03, compared to an exchange loss of $.07 per share in 1975. Revenues for the 1976 third quarter were $52,686,000, up from $43,009,000 in 1975. The nine month revenues were $159,182,000 compared to $128,845,000 for the 1975 period, an increase of 24 percent.

Confident of Prospects

William T. O'Donnell, president of Bally, stated that he was pleased with the company's earnings trend, as well as feeling confident about the prospects for the future.

According to O'Donnell, "Bally registered revenues in excess of $50,000,000 for the third consecutive quarter. A good product mix and continued strength in flipper pinball sales contributed to the excellent results."

92 Locations

O'Donnell concluded by reporting that in the third quarter the Aladdin's Castle division purchased four Le Mans Speedways family amusement centers, bringing their total locations to 92.

Atari Pong Tourney

LOS ANGELES — Atari's current Pong tournament promotion is apparently on-track and going far in terms of hiking sales for the company's Pong home video games, according to Kerry Crosson, Atari's new products manager.

Atari and many of the country's largest department store chains and retail outlets are co-sponsoring the tournaments, which build traffic for the stores and generate player enthusiasm for Pong.

"We're getting great support in all the big markets," Crosson said recently, "and we plan on selling everything we make."

As staged, the tournaments pit off-the-street challengers against in-store Pong "champs," who often are local or national sports figures or celebrities. In some cases, the tournaments are tied in with charity events. Winners of local tournaments receive "Pong Champ" certificates and colorfully designed t-shirts.

The tournaments have been running for several weeks and will culminate soon in a championship tournament at San Francisco's Regency Hyatt House, where 32 individual tournament winners will compete for a grand championship prize — a trip to Hawaii.

"The reception for the tournaments has been exceptional," concluded Crosson, "and we've been getting quite a lot of positive feedback. The whole project has gone very well."

Credit Start Circuit Rundown

Ir 45

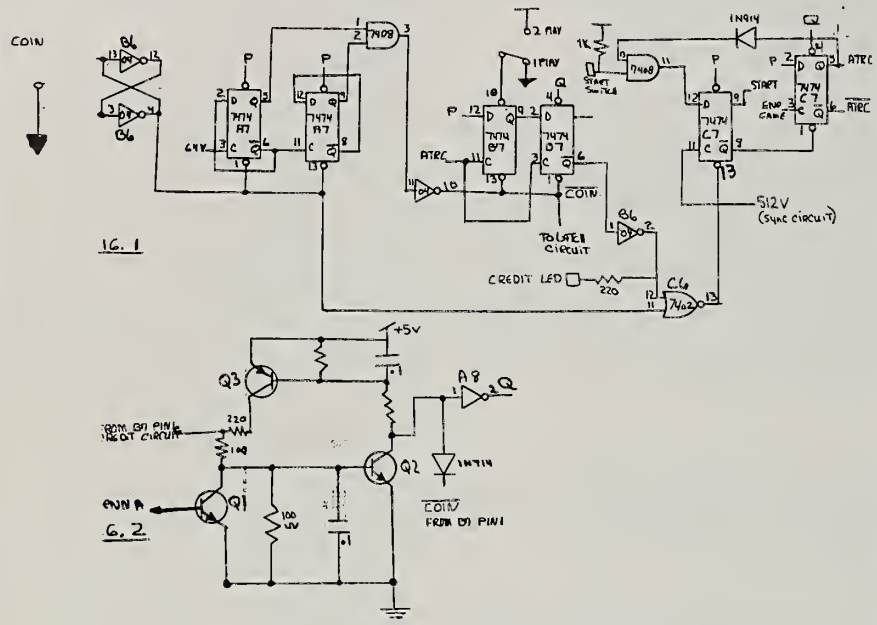
C7, the start flip flop, so the game cannot be started.

If problems occur in starting a game there are a couple of things to check before doing any extensive troubleshooting.

1. Make sure that the actuator wire has not been inadvertently bent. If bent down, the length of time the switch is made will change and although the coin counter might trip, the game will not recognize a valid quarter since the time may be too short.

2. With a meter make sure that Q is low and goes high as soon as the coin switch is toggled.

An excellent description o fthe above circuits may be found in the "Video Game Operator's Handbook" (TM-043). This should be available through your local ATARI distributor.



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NYSCMA Re-elects McCarthy

NEW YORK — Millie McCarthy was re-elected to another term of office as president of the New York State Coin Machine Assn., Inc., at the state group's November 4 meeting in the Ramada Inn, Utica. Also remaining in office is Mike Mulqueen, the association's secretary.

Other elected officers are: Jim Sedlak, treasurer; Irving Holzman, Bill Kern, Jack LaHarte, Jack O'Brien and Don Erickson, vice presidents; and Jack Hearn, Richard Hohlman, Tom Greco, Dean Moore, Ogden Whitbeck, Bob Prescott, Mike Busco, Carl Vescio, Dick Driscoll, Roland Smith and Fred Joseph, directors.

The association's tournament committee began laying the groundwork at the November meeting for the next NYSCMA Pingame Championships in April of 1977. Among prizes decided upon as awards will be weekend trips to such places as Nashville, Tenn. (for the Grand Ole Opry), Atlantic City, and Watkins Glen for the Int'l. Grand Prix. Vacation prizes will also go to the location and operator the various winners represent.

Other highlights on the business agenda included discussions on the association's progress with regard to tax and regulatory measures around the state; and a suggestion that a bill regarding arcades be submitted to the legislature. On the latter point, president McCarthy indicated that further study was necessary before a decision could be made. "We will probably carry it out," she said, "if conditions in the next few months warrant it."

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OTHER _____

Williams New Shuffle Alley Debutes At MOA

"Cavalier" is the new United 6-player shuffle alley which was recently debuted at MOA Expo in the Williams exhibit. The model features five choices of play: Flash, Strike 90, Regulation, One Shot and Red Six. Red Six, which is a combination of the popular 6th frame and flash features, is especially geared for fast play competition. Also in evidence in United's Cavalier shuffle alley is the factory's long-established pattern of providing all of the exciting play and skill elements in a cabinet of outstanding design and color. A natural for the ever-widening shuffle alley market.

Tournament Soccer Championship Succeeds

LOS ANGELES — The $25,000 Tournament Soccer championship event recently co-sponsored by C.A. Robinson Co., Inc. and Tournament Soccer has been an unqualified success, according to Ira Bettelman of C.A. Robinson, the Los Angeles-based games distributor.

The circuit tournament matches held Saturday Nov. 6 at Culver City's Pacifica Hotel, brought together numerous games industry representatives and showcased what Bettelman and many others believe will be an important facet of the industry at large.

"Look Into The Future"

"The primary reason for sponsoring the event was to provide the industry with a look into the future," said Bettelman, "and to let everybody see the interest that can be generated by foosball."

Bettelman, who said he was highly impressed by the success of a recent foosball tournament he attended in Minneapolis, believes the future of foosball is in the hands of the manufacturers, operators and distributors.

"It's a different kind of sport," he said, "and close ties between the people in the industry, in addition to promotion, is what will ensure a real future for the game."

Slow Activity

According to Bettelman, foosball activity in the Los Angeles area is slow. He said there are pocket areas where interest is high, while other local geographical areas reflect little interest. By generating enthusiasm among the industry people, the event's sponsors are hoping that the interest in foosball can be spilled over into the marketplace.

"It's an underdeveloped market," Bettelman concluded, "and we wanted to provide a preview of just what the future can be."

Happy folks who enjoyed festivities at recent C.A. Robinson-sponsored Tournament Soccer event are (l to r): Barbara Meador, Leah Bettelman, Al Bettelman, Harold Barton and guest, and Jim Meador.

Sandy Bettelman (l), George Prehn (c) and his guest discuss the future of Tournament Soccer during the day-long event.

Others who attended the foosball tournament are (l to r): Mr. & Mrs. Joe Winter, Mr. & Mrs. Emil Winter and Bernard Schlossman.

Avid foosball players competed enthusiastically at the tournament, held Nov. 6 at Culver City's Pacifica Hotel.

CLASSIFIEDS

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WANT — all makes new and used phonographs, wall boxes, TV games, Air Hockey, pool tables, bumper pool tables, electronic baseball games, electronic games, Kee games, floor models. ST. THOMAS COIN SALES INC., 669 Talbot St., St. Thomas, Ontario, Canada N5P 1C9. Canada's oldest established distributor since 1927. Phone Vince Barrie, (519) 631-9550. Mail current price list if equipment now available.

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WANT Seeburg AY160, DS160, LPC-1, LPC-480, Electra, Fleetwood, SS160, LS-1, LS-2. We pay cash and pick up our truck unpacked. PAN AMERICAN AMUSEMENTS, INC. 1211 Liberty Ave., Hillside, NJ 07205. (201) 353-5540.

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ATTENTION metropolitan & upstate New Yorkers: We have a large selection of new & used add-a-balls and arcade equipment. Also jukes, pool tables, shuffles, cigarette & candy. We deliver & accept trades. COIN MACHINE DISTRIBUTORS, INC., 213 N. Division St., Peekskill, N.Y. 10566. Call (914) 737-5050.

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SEEBURG LPC 150, AMI 200, N 150. Johnson coin sorter & counter 295. Tennis Tourney 200. Electro Dart 100. BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.

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NATIONAL WHITENBURG MODEL 400 FOOD VENDOR 1 National 21CE candy machine -- Vendo Visi-Vend Rowe cigarette machines 20 700 $175 or 7 for $1000 — Rowe 20 800 $295, crating extra. Arcade equipment. Motor Cycle, Funland, Pennant, Sami, Sea Raider and Dune Buggy, pool tables, pinballs and many other items. VATHIS VENDORS. Call (214) 792-2806, 793-3723 or 792-1810.

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ALL TYPES OF COIN-OPERATED EQUIPMENT. Flippers, shuffle alleys, guns, TV games, Williams, Gottlieb, ChiCoin, Ramtek, Allied, Natting, Phonographs (large selection) Wurlitzer, Seeburg, AMI, Rock-Ola, Rock-Ola vending. Cigarettes, candy, cold drink. National Smokeshop, Rock-Ola. All kinds shipped to perfection or buy as-is and save. We have the right price and equipment on hand to serve your needs. Write or call: FLOWER CITY DISTRIBUTORS, INC., 389 Webster Ave., Rochester, N.Y. 14609. (716) 654-8020. Ask for Joe Grillo.

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Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6363 Sunset Blvd., Hollywood, CA 90028

FOR SALE — Silver Sails, Ticker Tapes, Lotta Fans and Stock Markets available. Also Wall Street, Barrel Of Fun, Keeney Red Arrows, Sweet Shawnee, Bally Saper, Jumbos, and late used Gottlieb flippers. These games are completely shopped. Call WASSICK NOVELTY, (304) 292-3791, Morgantown, W. Va.

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FOR SALE: Spirit of '76 $900, El Dorado $560, Valencia $750, Space Mission $915, Toledo $725, Star Pool $710, Darling $495, Strato-Flite $695, Marquis $950, Flicker $675, Flip Flop $850, Road Runner (unshopped) $145, Cinema $745, Hollywood $665, TV Goalee $450, Speed King $450, Demolition Derby $985, Wheels $1050, Chopper (Helicopter) $575, Super Shifter $595, Monte Carlo $225, Chopper (Motorcycle) $575, Fire Power $725, Knock Out Gun $625, F-114 $1095, Air Attack $475, Grand National $475, Goal IV $475, Anti Aircraft $645, Formula K $625, Quiz Show $795, Qwak $545, Bombs Away $550, Drop Zone $450, Flim Flam II $450, Trivia $775, Ball Park $595, Pace Race (unshopped) $250, Champion Soccer $195, Dynamo $350, Pool Tables 8 ft. $225, Air Hockey (unshopped) $325, Air Handball $650, Fire Chief $595, Bumper Pool $275, Pachinko $375, Big Shot Rifle $850, Twin Jokers brand new $465, or three or more $450. NEW ORLEANS NOVELTY CO., 1055 Dryades St., New Orleans, La. 70113. Phone: (504) 529-7321. CABLE NONOVCO.

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FOR SALE One of the largest selections of new & used add-a-balls & arcade machines in the northeast. Call or write for our list. COIN MACHINE DISTRIBUTORS, INC., 213 N. Division St., Peekskill, N.Y. 10566 (Westchester Co.) (914) 737-5050.

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RECORD BINS FOR SALE: 4 LP wide step-ups $80 each; 5 LP wide step-ups $100 each; extra large browser bins $125 each. Contact: Jack Baker (213) 240-6290.

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FOR SALE: Midway Bulls Eye, Golf Champ, ESP Electro Dart, wall games $150. D&L DISTRIBUTING CO., 6691 Allentown Blvd., Harrisburg, Pa. (717) 545-4264.

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WANT: Wurlitzer — AMI — Seeburg Rockolas for export. MAR-MATIC SALES CO., INC., 1140 E. Cold Spring Lane, Baltimore, Maryland 21239. Phone: (301) 435-1477.

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FOR SALE: Rock-Ola 504 wallbox $100; Rock-Ola Receivers, 1725-8-2, 1765, 1755, 1721, 1769 $65 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 228-7565.

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FOR SALE: We have in stock a great quantity of 5 year old pinball machines Gottlieb. Write to: SOVODA 51 Rue de Longvic, 21300 Chenove France telex 350018.

IMMEDIATE DELIVERY — Hollycrane motors, Bally Bingo Control Motors, Bally O.K. Games, Lido, Roller Derby, Circus Queen, Bikini, New Sweet Shawnee, New Twin Knight. Used Uprights. New Big Three backglasses. LOWELL ASSOCIATES, P.O. Box 386, Glen Burnie, Md. 21061. (301) 768-3400.

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ADD A BALL PINGAMES: Pop A Card 400; Jungle King 500; Spanish Eyes 350; Big Star 350; Captain Card 625; Astro 450; Pin Up 750; Clean ready to go. BRENON'S COIN MACHINES, INC., 110 Main, Brownville, N.Y. 13615. (315) 788-5130.

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SALE: 400 assorted Gottlieb, Bally, Williams flippers, '70-'76, Bingos, Ball, Stockmarket, Tickertape, Wallstreet, Mysticgate. NEW PAN AMERICAN AMUSE., 1211 Liberty Ave., Hillside, New Jersey. (201) 353-5540.

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JUBILEE SHERIFF, Jack in Box, Hot Shot, Pro Football $595 each. U.S. Billiards, Air Hockey $400. Midway Sea Raider, Stunt Pilot, Invaders, Sea Rescue $300 each. Foosballs $250. STARK NOVELTY CO. 239 30th St., N.W. Canton, Ohio. 44709. (216) 492-5382.

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FOR SALE — Captain Card $475; Jungle King $425; Tropic Fun $425; Star Action $495; Sky Lab $425; Strato Flite (4 pl) $650; Super Flite (2 pl) $595; Triple Strike $575; Big Ben $695. No crating. Call Ogden Whitbeck. (518) 377-2162. MOHAWK SKILL GAMES CO., 67 Swaggertown Road, Scotia, N.Y. 12302.

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WANTED: SERVICE MANAGER. Established music and game operator has excellent opportunity for service manager. Must have five year's working experience and thorough knowledge of audio and video electronics plus good mechanical ability. Excellent salary plus fringes. Send resume stating experience and references to: MODERN SPECIALTY CO., INC., 405 N. Broom Street, Madison, Wisconsin 53703.

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KING OF MUSIC RECORDS is looking for masters. Send copies to KING OF MUSIC RECORDS, 806-16th Avenue South, Suite 217, Nashville, Tennessee 37203, or call (615) 242-2023.

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RARE RECORD SHOPS AND FINDERS. List of 31 United States shops. Up to date list personally compiled $2. MACLEAN'S, 312 Belanger St., Houma, La. 70360.

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Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6363 Sunset Blvd., Hollywood, CA 90028

Make sure your check is enclosed

FM Analysis fr 23

- Flowing Free Forever — Michael Murphey — Epic
- All This & World War II — Various Artists — 20th Century
- Singles — Rupert Holmes — Epic
- Hometown Boy Makes Good — Elvin Bishop — Capricorn/WB
- In Concert — Jimmy Cliff — WB
- Zoot Allures — Frank Zappa — WB
- Space Traveller — James Vincent — Caribou/CBS
- The Pretender — Jackson Browne — Asylum
- Rock & Roll Over — Kiss — Casablanca
- * Stairway To Heaven/Whole Lotta Love — Led Zeppelin — Swan Song/Atlantic
- * Free Bird/Sweet Home Alabama — Lynyrd Skynyrd — MCA
- * Wonderful Wino/Disco Boy — Frank Zappa — DiscReet/WB
- * Pretender/Only Child — Jackson Browne — Asylum
- † High Lonesome (entire LP) — Charlie Daniels Band — Epic
- † Get Back — Rod Stewart — 20th Century
- † Only Child — Jackson Browne — Asylum
- † Hard Luck Woman — Kiss — Casablanca

WGRQ-FM — BUFFALO, NY — Tom Teuber
- White Bird — David LaFlamme — Amherst
- All This & World War II — Various Artists — 20th Century
- Hold On — Dan Hill — 20th Century
- Careless — Stephen Bishop — ABC
- Rock & Roll Over — Kiss — Casablanca
- The Pretender — Jackson Browne — Asylum
- Slip Stream — Sutherland Bros. & Ouiver — Columbia
- Nightshift — Foghat — WB
- * Stairway To Heaven — Led Zeppelin — Swan Song/Atlantic
- * Free Bird — Lynyrd Skynyrd — MCA
- * Cocaine — J.J. Cale — Shelter/ABC
- † White Bird — David LaFlamme — Amherst
- † Slipstream — Sutherland Bros. & Ouiver — Columbia
- † Save It For A Rainy Day — Stephen Bishop — ABC

WWWZ-FM — CHARLOTTE, SC — Brooks Albrooks
- Space Traveller — James Vincent — Caribou/CBS
- Sanford-Townsend Band — WB
- Unorthodox Behaviour — Brand X — Passport/ABC
- Endless Flight — Leo Sayer WB
- Help Is On The Way — Melissa Manchester — Arista
- Billy Preston — A&M
- The Pretender — Jackson Browne — Asylum
- High Lonesome — Charlie Daniels Band — Epic
- Some People Can Do What They Like — Robert Palmer — Island
- Night Moves — Bob Seger — Capitol
- Scene Stealer — Ruby Starr — Capitol
- Prisms — Lyons & Clark — Shelter/ABC
- Radio Ethiopia — Patti Smith — Arista
- * Space Traveller (title) — James Vincent — Caribou/CBS
- * Year Of The Cat (title) — Al Stewart — Janus
- * Cocaine — J.J. Cale — Shelter/ABC
- † Magdalena — Leo Sayers — WB
- † Smoke From A Distant Fire — Sanford-Townsend Band — WB
- † We Want Mine — Crack The Sky — Lifesong
- † Dirty Work — Melissa Manchester — Arista

WCOL-FM — COLUMBUS, OHIO — Guy Evans
- Boston — Epic
- Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
- The Song Remains The Same — Led Zeppelin — Swan Song/Atlantic
- Blue Moves — Elton John — MCA-Rocket/MCA
- A New World Record — ELO — UA
- All This & World War II — Various Artists — 20th Century
- The Pretender — Jackson Browne — Asylum
- Jump On It — Montrose — WB
- Nightshift — Foghat — WB
- High Voltage — AC/DC — Atco
- Some People Can Do What They Like — Robert Palmer — Island
- Leftoverture — Kansas — Kirshner/Epic
- Help Is On The Way — Melissa Manchester — Arista
- Year Of The Cat — Al Stewart — Janus
- * Live Wire — AC/DC — Atco
- * Foreplay/Longtime — Boston — Epic
- * Telephone Line — ELO — UA
- † Music Man — Montrose — WB
- † I'll Be Standing By — Foghat — WB
- † This Song — George Harrison — WB
- † Year Of The Cat (title) — Al Stewart — Janus

WHCN-FM — HARTFORD, CT — Paul Payton
- The Pretender — Jackson Browne — Asylum
- In Concert — Jimmy Cliff — WB
- Kiss Tomorrow Goodby — Dirty Angels — Private Stock
- Attic Thoughts — Bo Hansson — Sire
- Photograph — Melanie — Atlantic
- New England — Wishbone Ash — Atlantic
- Wipe The Windows — Allman Bros. — Capricorn
- Liberated Fantasies — George Duke — Audiofidelity
- Zoot Allures — Frank Zappa — WB
- Listen To The Buddah — Ozo — DJM
- White Bird — David LaFlamme — Amherst
- High Lonesome — Charlie Daniels Band — Epic
- Radio Ethiopia — Patti Smith — Arista
- * Certified Live — Dave Mason — Columbia
- * Heat Treatment — Graham Parker — Mercury
- * A New World Record — ELO — UA
- * Johnny The Fox — Thin Lizzy — Mercury
- † Kites — Ozo — DJM
- † Hard Luck Woman — Kiss — Casablanca
- † Harder To Get Along — Murray McLauchlan — True North/Island
- † Star Spangled Banner/America The Beautiful — Rubin Guera — Big Seven Inch Records

KWKI-FM — KANSAS CITY, MO — Barry Neal
- Heat Treatment — Graham Parker — Mercury
- The Pretender — Jackson Browne — Asylum
- All This & World War II — Various Artists — 20th Century
- Rock & Roll Heart — Lou Reed — Arista
- Hoppkorv — Hot Tuna — Grunt/RCA
- Nightshift — Foghat — WB
- Flowing Free Forever — Michael Murphey — Epic
- Certified Live — Dave Mason — Columbia
- Rock & Roll Over — Kiss — Casablanca
- Ports Of The Heart — Jimmie Spheeris — Epic
- Hometown Boy Makes Good — Elvin Bishop — Capricorn/WB
- * Cocaine — J.J. Cale — Shelter/ABC
- * Free Bird — Lynyrd Skynyrd — MCA
- * The Pretender — Jackson Browne — Asylum
- * Dog Eat Dog — Ted Nugent — Epic
- † Cocaine — J.J. Cale — Shelter/ABC

WBLM-FM — LEWISTON/PORTLAND, ME — Jose Diaz
- Imaginary Voyage — Jean-Luc Ponty — Atlantic
- Alpha Band — Arista
- Zoot Allures — Frank Zappa — WB
- Endless Flight — Leo Sayer — WB
- Certified Live — Dave Mason — Columbia
- In Concert — Jimmy Cliff — WB
- Octoberon — Barclay James Harvest — Polydor (IMP)
- Heat Treatment — Graham Parker — Mercury
- High Lonesome — Charlie Daniels Band — Epic
- The Pretender — Jackson Browne — Asylum
- Hoppkorv — Hot Tuna — Grunt/RCA
- All This & World War II — Various Artists — 20th Century
- Hometown Boy Makes Good — Elvin Bishop — Capricorn/WB
- It's Your World — Gil Scott-Heron & Brian Jackson — Arista
- Leftoverture — Kansas — Kirshner/CBS
- * First Cut Is The Deepest — Rod Stewart — WB
- * Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
- * The Song Remains The Same — Led Zeppelin — Swan Song/Atlantic
- † Leftoverture (entire LP)/Miracles Out Of Nowhere Kansas — Kirshner/CBS
- † Year Of The Cat (entire LP) — Al Stewart — Janus

WRNO-FM — NEW ORLEANS — Tom Owens
- Blue Moves — Elton John — MCA-Rocket/MCA
- The Song Remains The Same — Led Zeppelin — Swan Song/Atlantic
- Gulf Winds — Joan Baez — A&M
- Animal Notes — Crack The Sky — Lifesong
- It's Your World — Gil Scott-Heron & Brian Jackson — Arista
- Small Change — Tom Waits — Asylum
- It Looks Like Snow — Phoebe Snow — Columbia
- Joey George & Lewis McGhee — Lifesong
- Juice — Ryo Kawasaki — RCA
- A New World Record — ELO — UA
- Caliente — Gato Barbieri — A&M
- Gold Plated — Climax Blues Band — Sire/ABC
- Certified Live — Dave Mason — Columbia

KZOK-FM — SEATTLE, WA — Lori Holder
- The Pretender — Jackson Browne — Asylum
- Main Squeeze — Chuck Mangione — A&M
- Prisms — Lyons & Clark — Shelter/ABC
- Leftoverture — Kansas — Kirshner/Epic
- Burton Cummings — Portrait/CBS
- Hometown Boy Makes Good — Elvin Bishop — Capricorn/WB
- All This & World War II — Various Artists — 20th Century
- Gulf Winds — Joan Baez — A&M
- Johnny The Fox — Thin Lizzy — Mercury
- Night Moves — Bob Seger — Capitol
- Where Did All The Money Go — Baby — Chelsea
- In One Eye & Out The Other — Cate Bros. — Asylum
- Careless — Stephen Bishop — ABC
- * Cocaine — J.J. Cale — Shelter/ABC
- * It's A Long Way There — Little River Band — Harvest/Capitol
- * Year Of The Cat (title) — Al Stewart — Janus
- † It's A Long Way There — Little River Band — Harvest/Capitol
- † Year Of The Cat — Al Stewart — Janus
- † Sorry Seems To Be — Elton John — MCA-Rocket/MCA

KREM-FM — SPOKANE, WA — Jeffrey Peel
- Certified Live — Dave Mason — Columbia
- Zoot Allures — Frank Zappa — WB
- Robbin Thompson — Robbin Thompson — Nemperor/Atlantic
- Lasso From El Paso — Kinky Friedman — Epic
- Liberated Fantasies — George Duke — Audiofidelity
- Relax Your Mind — Happy Traum — Kicking Mule
- Attic Thoughts — Bo Hansson — Sire
- Of Love Hope & Suffering — Frankie Armstrong — Bay
- Caliente — Gato Barbieri — A&M
- Shadow Play — L.A. Express — Epic
- Flowing Free Forever — Michael Murphey — Epic
- In Concert — Jimmy Cliff — WB

Pop Playlist Adds fr 25

10 To 6 — ELO
13 To 9 — Alice Cooper
16 To 12 — Mary MacGregor
27 To 17 — Boz Scaggs
23 To 19 — Elton John
28 To 24 — Roderick Falconer
30 To 25 — Heart — Annie
Ex To 27 — Sylvers
Ex To 28 — Engelbert Humperdinck
Ex To 29 — Steve Miller — Fly
Ex To 30 — Gene Cotton

WSGA — SAVANNAH
#1 — Rod Stewart
EW&F
Mary MacGregor
11 To 7 — Brick
18 To 14 — Burton Cummings
22 To 18 — Elton John
23 To 16 — McCoo/Davis
25 To 21 — Wonder — Wish

KJR — SEATTLE
#1 — Kiss
*Wonder — Wish/Lovely
*Engelbert Humperdinck
*Sylvers
12 To 8 — Firefall
13 To 9 — Boston
15 To 11 — Yvonne Elliman
19 To 13 — Alice Cooper
18 To 15 — England Dan & Coley
21 To 17 — Spinners
22 To 18 — Elton John
Ex To 22 — McCoo & Davis
Ex To 24 — Little River Band
Ex To 25 — ELO

KING — SEATTLE
#1 — Rod Stewart
*Sylvers
*McCoo/Davis
*Engelbert Humperdinck
*David Dundas
*Aerosmith
12 To 5 — Firefall
13 To 9 — Burton Cummings
16 To 10 — England Dan & Coley
17 To 12 — Spinners
25 To 11 — Alice Cooper
Ex To 22 — ELO
Ex To 28 — Ted Nugent

KEEL — SHREVEPORT
5 To 1 — McCoo/Davis
13 To 8 — Leo Sayer
15 To 9 — Burton Cummings
16 To 11 — Sylvers
17 To 12 — Hamilton, Frank & Dennison
24 To 18 — Engelbert Humperdinck
30 To 25 — Elton John
Ex To 23 — David Dundas
Ex To 24 — Walter Murphy
Ex To 29 — Terry Cushman
Ex To 30 — Dr. Hook

WORD — SPARTANBURG
#1 — Rod Stewart
*Smokie
*Bread
*Aerosmith
*Barry Manilow
*Elvin Bishop
14 To 8 — Engelbert Humperdinck
15 To 9 — Leo Sayer
16 To 10 — McCoo/Davis
24 To 15 — Johnny Bristol
25 To 16 — Manhattans
23 To 17 — Emmylou Harris
Ex To 21 — Blood, Sweat & Tears
Ex To 22 — ELO
Ex To 25 — EW&F

KJRB — SPOKANE
#1 — Rod Stewart
*Kenny Nolan
*Manfred Mann
*Queen
*Aerosmith
*Stewart — Get Back
12 To 5 — England Dan & Coley
14 To 6 — Alice Cooper
17 To 11 — Leo Sayer
21 To 16 — Elton John
22 To 17 — ELO
Ex To 25 — Engelbert Humperdinck
Ex To 26 — Sylvers
Ex To 27 — Little River Band

KREM — SPOKANE
#1 — Rod Stewart
*Queen
*Styx
18 To 14 — Yvonne Elliman
22 To 17 — Burton Cummings
24 To 20 — Sylvers
25 To 21 — ELO
Ex To 22 — Kenny Nolan
Ex To 28 — Hudson Brothers
Ex To 29 — David Dundas

WSPT — STEVENS POINT
#1 — Kenny Nolan
*Rod Stewart — Get Back
*Manfred Mann
*Sylvers
*Stephen Bishop
*Foghat
4 To 1 — Kenny Nolan
11 To 6 — Leo Sayer
20 To 15 — Styx
22 To 16 — Elton John
24 To 17 — Mary MacGregor
23 To 18 — ELO
27 To 19 — Spinners
29 To 22 — Baby Face
Ex To 25 — McCoo/Davis
Ex To 27 — Yvonne Elliman
Ex To 29 — Hudson Brothers
Ex To 30 — Laverne & Shirley

KJOY — STOCKTON
#1 — Rod Stewart
Brick
Manfred Mann
Walter Murphy
Queen
George Harrison
16 To 10 — LTD
25 To 14 — Styx
27 To 22 — Sylvers
30 To 21 — EW&F

WNDR — SYRACUSE
#1 — Rod Stewart
No new additions
13 To 6 — Boston
12 To 7 — Spinners

WOLF — SYRACUSE
#1 — Kiss
Botkin & DeVorzon
Firefall
Leo Sayer
21 To 9 — Elton John
25 To 10 — Alice Cooper
24 To 16 — Engelbert Humperdinck
30 To 18 — ELO

KTAC — TACOMA
#1 — Kiss
*Ted Nugent
10 To 6 — Leo Sayer
15 To 10 — Alice Cooper
21 To 17 — ELO
Ex To 26 — McCoo/Davis

WLCY — TAMPA
#1 — Rod Stewart
Wonder — Lovely
Engelbert Humperdinck
*Parliament
*George Harrison
21 To 2 — Elton John
11 To 5 — Boston
12 To 6 — Leo Sayer
23 To 13 — Sylvers
27 To 17 — Burton Cummings
Ex To 28 — Bar-Kays

KEWI — TOPEKA
#1 — Capt. & Tennille
Aerosmith
*Mary MacGregor
*Queen
13 To 5 — Leo Sayer
17 To 11 — Spinners
21 To 13 — Burton Cummings
Ex To 27 — Engelbert Humperdinck
Ex To 30 — George Harrison

WTRY — TROY
#1 — Rod Stewart
*Bread
*Queen
*George Harrison
*KC & Sunshine Band — Like To Do It
12 To 6 — Engelbert Humperdinck
14 To 9 — Bee Gees
19 To 12 — Alice Cooper
21 To 15 — England Dan & Coley
20 To 16 — Spinners

KAKC — TULSA
#1 — Engelbert Humperdinck
*Seals & Crofts
*Gene Cotton
9 To 4 — Leo Sayer
13 To 5 — Spinners
23 To 12 — Elton John
20 To 13 — ELO
24 To 14 — McCoo/Davis
22 To 18 — Eric Clapton
27 To 19 — David Dundas
Ex To 22 — Mary MacGregor
Ex To 24 — Wonder — Wish
Ex To 26 — Kiss — Hard Luck
Ex To 27 — Lynyrd Skynyrd
Ex To 29 — Donny & Marie

KELI — TULSA
#1 — Rod Stewart
*Brick
*Kenny Nolan
*Pure Prairie League
*Sylvers
*Donny & Marie
13 To 5 — Elton John
12 To 6 — McCoo/Davis
15 To 9 — Amazing Rhythm Aces
21 To 14 — Alice Cooper
27 To 18 — David Dundas
Ex To 25 — Mary MacGregor
Ex To 28 — Styx
Ex To 29 — George Harrison

98Q — VIDALIA
#1 — Rod Stewart
*Sylvers
*Mary MacGregor
*Bread
*Starbuck
*Gene Cotton
10 To 2 — Brick
14 To 7 — Leo Sayer
18 To 13 — Engelbert Humperdinck
26 To 15 — McCoo/Davis
31 To 24 — ELO
35 To 27 — LTD
39 To 28 — Seals & Crofts
Ex To 29 — Yvonne Elliman
Ex To 33 — Ted Nugent
Ex To 36 — Kenny Nolan
Ex To 37 — George Harrison

WPGC — WASHINGTON
#1 — Rod Stewart
ELO
Tavares
Yvonne Elliman
18 To 14 — Rose Royce
22 To 18 — Sylvers
26 To 21 — Brick
28 To 24 — Elton John

WKWK — WHEELING
#1 — Capt. & Tennille
*Boz Scaggs
*Brick
*Aerosmith
*Manfred Mann
*Funky Kings
*Foghat
*Wonder — Wish
*Ted Nugent
25 To 21 — Engelbert Humperdinck
18 To 11 — Burton Cummings
19 To 10 — Leo Sayer
14 To 8 — Boston
10 To 3 — Rod Stewart
Ex To 28 — George Harrison
Ex To 29 — Beatles
Ex To 30 — Kenny Nolan

KLEO — WICHITA
#1 — Kiss
McCoo/Davis
England Dan & Coley
*David Dundas
7 To 4 — Burton Cummings
11 To 7 — Spinners
13 To 8 — Alan Parsons
21 To 13 — Bee Gees
23 To 15 — Alice Cooper
29 To 23 — Sylvers
30 To 20 — Aerosmith

WAIR — WINSTON-SALEM
#1 — Leo Sayer
*Bread
*Aerosmith
*George Harrison
*Gene Cotton
10 To 2 — Burton Cummings
7 To 1 — Leo Sayer
24 To 18 — Wonder — Wish/Lovely
16 To 12 — Brick
11 To 7 — Engelbert Humperdinck
Ex To 28 — Hamilton, Frank & Dennison
Ex To 27 — John Travolta
Ex To 26 — Mary MacGregor
Ex To 24 — Kiss
Ex To 22 — Yvonne Elliman
Ex To 20 — Lynyrd Skynyrd

WORC — WORCESTER
#1 — Rod Stewart
*Queen
*Styx
*Seals & Crofts
12 To 5 — Mary MacGregor
17 To 9 — Engelbert Humperdinck
Ex To 25 — Savannah Band
Ex To 29 — Leo Sayer
Ex To 30 — Aerosmith

WHOT — YOUNGSTOWN
#1 — Elton John
*LTD
*George Harrison
*Hall & Oates
6 To 2 — Burton Cummings
5 To 1 — Elton John
26 To 17 — Brick
27 To 20 — Sylvers
Ex To 30 — Barry Manilow
Ex To 28 — Funky Kings

Country Adds fr 38

WKDA — NASHVILLE
#1 — Hillbilly Heart — Johnny Rodriguez
Looking Through My Window — Mel Street — GRT
Good Woman Blues — Mel Tillis — MCA
So Good Woman — Waylon Jennings — RCA
Ridin' Rainbows — Tanya Tucker — MCA
How Do I Spell Relief — Wunderfuls — MCA
11 To 2 — 9,999,999 Tears — Dickey Lee
17 To 12 — Broken Down — Billy "Crash" Craddock
20 To 13 — Never Did Like Whiskey — B.J. Spears
25 To 16 — Laura — Kenny Rogers
27 To 20 — Everything I Own — Joe Stampley

KLAK — DENVER
#1 — I'm Gonna Love You — Dave & Sugar
Hello Atlanta — Chip Taylor — Columbia
Let My Love Be Your Pillow — Ronnie Milsap — RCA
Sing A Sad Song — Wynn Stewart — Playboy
12 To 6 — Take My Breath Away — Margo Smith
16 To 10 — Sweet Dreams — Emmylou Harris
22 To 26 — Never Did Like Whiskey — B.J. Spears
19 To 14 — Wiggle Wiggle — Ronnie Sessions

WHK — CLEVELAND
#1 — Lawdy Miss Clawdy — Mickey Gilley
Laura — Kenny Rogers — UA
Statues Without Hearts — Larry Gatlin — Monument
Let My Love Be Your Pillow — Ronnie Milsap — RCA
26 To 15 — Everything I Own — Joe Stampley
23 To 13 — Thank God I've Got You — Statlers
22 To 12 — Good Woman Blues — Mel Tillis
21 To 11 — Broken Down — Billy "Crash" Craddock

WWOK — MIAMI
#1 — She Took More Than Her Share — Moe Bandy
Redneck Rock — Bill Black Combo — Hi/London
Daddy's Little Girl — Ray Sawyer — Capitol
Everything I Own — Joe Stampley — ABC/Dot
Broken Down — Billy "Crash" Craddock — ABC/Dot
Liars One, Believers Zero — Bill Anderson — MCA
14 To 7 — 9,999,999 Tears — Dickey Lee
20 To 14 — I Can't Believe — Conway Twitty
25 To 16 — Hangin' On — Vern Gosdin
29 To 18 — Statues Without Hearts — Larry Gatlin
26 To 20 — When Lea Jane Sang — Porter Wagoner

KFOX — LONG BEACH
#1 — Thinking Of A Rendezvous — Johnny Duncan
I Can't Believe — Conway Twitty — MCA
Why Lovers Turn To Strangers — Freddie Hart — Capitol
My Better Half — Del Reeves
Your Place Or Mine — Gary Stewart — RCA
Are You Ready — Waylon Jennings — RCA
26 To 17 — She Never Knew Me — Don Williams
30 To 20 — Everything I Own — Joe Stampley
19 To 14 — Thank God I've Got You — Statlers
37 To 34 — Old Time Feeling — Cash & Carter

KSOP — SALT LAKE CITY
#1 — Somebody Somewhere — Loretta Lynn
A Stranger To Me — Mack White — Commercial
Twenty Four Hours From Tulsa — Randy Barlow — Gazelle
Miles And Miles Of Texas — Asleep At The Wheel — Capitol
Shake Rattle And Roll — Billy Swan — Monument
Old Time Feeling — Cash & Carter — Columbia
Child Support — Buck Owens — WB
Ordinary Man — Dale McBride — Con Brio
I'm Giving You Denver — Jean Sheppard — UA
I Can't Believe — Conway Twitty — UA
20 To 9 — Broken Down — Billy "Crash" Craddock — UA
16 To 11 — Take My Breath Away — Margo Smith
14 To 8 — Fox On The Run — Tom T. Hall
30 To 20 — Daddy's Little Girl — Ray Sawyer

WRCP — PHILADELPHIA
#1 — Merle Haggard — Cherokee Maiden
Never Did Like Whiskey — B.J. Spears — UA
Two Dollars In The Jukebox — Eddie Rabbitt — Elektra
8 To 6 — Living It Down — Freddy Fender
9 To 7 — 9,999,999 Tears — Dickey Lee
14 To 12 — Thinking Of A Rendezvous — Johnny Duncan
15 To 13 — Thank God I've Got You — Statlers
18 To 15 — Take My Breath Away — Margo Smith

WBAP — FT. WORTH, DALLAS
#1 — Thinking Of A Rendezvous — Johnny Duncan
Let My Love Be Your Pillow — Ronnie Milsap — RCA
Ramblin' Rose — Johnny Lee — GRT
Everything I Own — Joe Stampley — ABC/Dot
Don't Be Angry — Donna Fargo — ABC/Dot
Your Place Or Mine — Gary Stewart — RCA
Old Time Feeling — Cash & Carter — Columbia
Instead Of Givin' Up — Billy Walker — RCA
24 To 11 — Looking Through My Window — Mel Street
38 To 17 — Two Dollars In The Jukebox — Eddie Rabbitt
37 To 23 — Statues Without Hearts — Larry Gatlin
Ex To 27 — I Can't Believe — Conway Twitty

'Evita' Makes London Debut

Rice, Lloyd Webber Follow-Up 'Superstar'

by Nigel Hunter

LONDON — "Evita," the first work written by Tim Rice and Andrew Lloyd Webber since "Jesus Christ Superstar" in 1970, was premiered at the New London Theater, Drury Lane, on November 9 in audio-visual form before a music industry audience of 400 including MCA Records president Mike Maitland and vice president Lou Cook who traveled to London especially for the occasion.

MCA has invested a reported 90,000 pounds in the recording of the double album of this opera, which is based on the life of the late Eva Peron, wife of the Argentinian dictator, President Juan Peron. By so doing, the company is following tradition in that it took a similar chance on "Jesus Christ Superstar" by recording it as a totally untried work by two virtually unknown writers at that time.

"Evita" grew out of a BBC radio program about Eva Peron which Rice heard in late 1973, and inspired him to further investigate the remarkable life of this lady, who started as a humble and little-known actress.

Rice's research convinced him that her story was exactly what he and Lloyd Webber were seeking as their next major project. He went to Buenos Aires in early 1974, and drafted the rough outline of the opera after further research into the career of Senora Peron. She assumed almost beautific status in the eyes of the descaminados (shirtless ones) of Argentina's working class and peasant strata of society before her early death at 33 of cancer in 1952. Rice and Lloyd Webber converted the synopsis into a full-scale opera in 1974 and 1975, and began casting it for recording early this year.

They lined up an impressive team for the sessions, which took place at Olympic Studios in the Barnes suburb of London between April and September with David Land as executive producer. Taking the title role was Julie Covington, who played lead singer in the British TV series "Rock Follies" which led to a gold album award. She is now a member of the National Theater Company. Paul Jones sang the part of Juan Peron, and is well known from his membership in Manfred Mann followed by successful acting roles. Colm Wilkinson, who played Judas in "Superstar" for two years in the West End here, took the role of Che, a research chemist who knew Evita from her early actress days and maintains a cynical commentary on her progress throughout the opera.

Other main vocal parts were sung by Tony Christie; Barbara Dickson; Mike Smith, formerly singer with the Dave Clark Five; Mike d'Abo, another Manfred Mann alumnus; and Christopher Neil, who played Jesus in "Superstar" for a spell. Among the rock musicians involved were Hank Marvin, lead guitar with the Shadows; and tenor saxist Chris Mercer, who was also featured on the original "Superstar" album. The "Evita" album also features three choirs and the London Philharmonic Orchestra conducted by Anthony Bowles.

The audio-visual presentation impressed the audience greatly, with vivid photograph slides depicting the rise of Evita and her husband neatly linked and synchronized with the album, and also her decline as her health failed. There is much modern rock in Lloyd Webber's score as well as some authentic tango touches.

"People said 'Superstar' would never be a success because everybody already knew the plot," commented Rice from the stage before the performance. "Some are saying 'Evita' won't be a success because hardly anybody knows the plot."

The future of "Evita" now hinges largely on the reaction of those who saw its audio-visual debut and the public's reaction to the double album and a single cut, "Don't Cry For Me, Argentina." It seems likely that "Evita" will follow "Superstar" onto stage, film and record.

"FEELINGS" OF PLATINUM *— Backstage after his recent Maple Leaf Gardens concert, Paul Anka was presented with a platinum award for his album "Feelings" and a gold award for his current LP release, "The Painter." Both records are on the United Artists label. From left: UA president Stan Kulin; A&R director Keith Patten; Anka; UA director of national promotion Allan Matthews; and Bob Skaff of UA's New York office.*

Moxy Epidemic Sweeps San Antonio

TORONTO — KISS-FM in San Antonio, Texas is rapidly shaping up to be a prime U.S. breakout market for Canadian rockers. In the forefront at present is Moxy, signed to Mercury in the U.S., with their new Moxy II album produced by Jack Douglas of Aerosmith and Bux fame.

According to Joe Anthony, program director of KISS-FM, the Moxy group is "superstar" material in the locale and the stores have been swamped with orders for the second album.

The noise first started mid-summer when the five piece band left their Toronto base for a series of midwest dates with Blue Oyster Cult and Santana. Bowling over locals in the area on a Santana date, Joe Anthony promoted a Moxy show in the area through the KISS/KMAC station. With a free concert by the Don Harrison Band competing across town, Moxy drew three times as many persons needed to fill the venue they were playing. Again, according to Anthony, their first Mercury album became the "most requested album on our FM station," and won hands down against every major rock act from Led Zeppelin to Kiss on the stations "battle of the bands" program.

Booked through Paul Smith of Los Angeles, Moxy is currently on a major series of dates in the U.S. with acts such as Blue Oyster Cult, Black Oak Arkansas and Marc Bolan.

CHUM Premieres 'History Of Rock'

TORONTO — The CHUM radio group has premiered the first of a twenty segment "History Of Rock" on its Toronto AM station and is negotiating worldwide rights to the entire program.

The 60-hour special is one of the most accomplished projects on the subject ever undertaken and successfully completed. Rock writer and pop music critic Ritchie Yorke, commissioned by CHUM, worked on the project for twenty months and produced a quarter of a million words on the twenty-one years of rock 'n' roll.

Starting off with a backgrounder on the scene with Mitch Miller and Connie Francis,

continued on pg 50

Genesis To Rock Dormant Rainbow

LONDON — As reported earlier in **Cash Box** (Sept. 11), the Rainbow Theater is to re-open as a major rock venue in London's Finsbury Park district. The opening concerts will feature Genesis on New Year's Day and January 2, and the group will present a new show on a specially constructed stage to coincide with their new album.

The Rainbow closed two years ago following a dispute over a 125,000 pound repair bill. A sum of 150,000 pounds has been spent on renovations for the re-opening, mostly on new seating and lighting arrangements.

Lightfoot Signs With Weintraub

by David Farrell

TORONTO — Gordon Lightfoot has signed a management deal with Jerry Weintraub and is considering the possibility of making an informal U.S. television special, a move he has shunned in the past.

In an interview with **Cash Box** the same week "The Wreck of the Edmund Fitzgerald" hit the number one **CB** top 100 singles chart, Lightfoot revealed the pact with Weintraub for future management and said that the success of the single came as "a pleasant surprise."

Though industry critics have displayed a cynical editorial slant to most chart successes this year, Lightfoot said that "there are some good songs up there right now but I felt strongly about the 'Wreck.' It is a rock ballad of sorts and has a strong story line, and it's true. It broke out in the Great Lakes region and built from there."

The single is based on the real life story of a shipping disaster in Lake Superior late last year, which claimed the lives of all on board. Lightfoot said that through his touring company, Lightfoot Concerts, he has established a $10,000 scholarship at the Great Lakes Maritime Academy in Traverse, Michigan, as part of a commitment he has made to the area he was born in.

"The Wreck Of The Edmund Fitzgerald" is the second number one single the singer/songwriter has had within the last two years. "Sundown," taken from the album of the same name, was certified gold by the RIAA as well as being a number one single, as was the album. Lightfoot is currently writing material for an upcoming album at his home in Toronto and announced that he intended playing the Sahara Inn in Lake Tahoe in January.

Dark Horse's Splinter To Perform At Yamaha

TOKYO — Dark Horse artist Splinter will feature its new single, "Love Is Not Enough (To Stay Alive)," at the Yamaha Festival here from November 19-21, according to a spokesman from Warner/Pioneer, WEA International's Japanese affilate.

Splinter's Japanese performance follows the agreement between George Harrison and Warner Bros. Records for worldwide distribution of Dark Horse product. A heavy Japanese promotion is planned.

SCANDINAVIAN EMI-UA MEETING *— EMI-Scandinavia and United Artists Records recently held a Scandinavian label manager meeting in Copenhagen to coordinate forthcoming releases, campaigns and tours by UA artists in that area. From left: Peter Orn, advertising manager for EMI-Denmark; Ole Vidar, UA label manager for EMI-Norway; John Wood, UA label manager for EMI-Finland; Kick Van Hengel, international export manager for UA-London; Cai Leitner, UA label manager for EMI-Denmark; Sven-Ake Pattersson, UA label manager for EMI-Sweden; Tim Read, Sunset and U.S. product manager for UA-London; Alan Dessau, musicassette and low price line manager for EMI-Denmark; and Jerry Ritz, head of international repertoire, EMI-Denmark.*

Richard's Disk Debuts In USSR

LONDON — Following Cliff Richard's successful three-week tour of Moscow and Leningrad this summer, the Soviets are releasing the first Richard albums to become available in Russia under a licensing deal between EMI Records and the Russian department of foreign trade, Mezhdunarodnaya Kniga.

The disks are "The Best of Cliff Richard" and "I'm Nearly Famous." The latter has been a best-seller in the UK, Europe, South

continued on pg 50

Canadian Concern Considers Computerized Ticket System

by David Farrell

TORONTO — Computerized ticketing is being considered by Concert Productions International (CPI) of Toronto and an official announcement on the system is expected shortly, according to Peter Steimetz, legal counsel for the company.

While research is still going on with a number of system operations, it is known that CPI is looking toward opening up the field of computerized ticketing on a far larger scale than just Toronto. At present there is no system for computerized ticketing available, or at least operational in the country. Manual operations have to date proved financially profitable and functionally viable. The advent of a baseball franchise in Canada, along with the increase in arena rock attractions such as the Bee Gees and The Who tours is making manual ticketing a handicap in terms of immediate ticket distribution and day-by-day ticket sales counts.

Contacted by **Cash Box** on the matter of computerized ticketing, CPI officials were caught off guard, but Steimetz, in a partly-prepared statement, countered: "CPI is continually looking for ways to improve and make fair the distribution of attractions tickets and with this in mind has been conducting extensive research into the computerized ticketing field. The results of CPI's investigations and any decision on this subject will be publicly announced as soon as possible."

CPI currently has exclusive rights to concert attractions at the 20,000 seat Maple Leaf Gardens hockey arena in Toronto and is the number one concert promoter in the financially lucrative Ontario market.

Richard's Disk fr 49

Africa, Japan and Australasia since last May. One of the album tracks, "Devil Woman," was recently on the UK and American charts and has been declared gold in the States.

Richard, currently touring the UK, told **Cash Box,** "This is a great follow-up to the fantastic reception I got from the audiences at my Russian concerts. It makes me very happy to know that they also want to buy my records."

Soviet interest has also been expressed in Paul McCartney's Wings in terms of both disks and concert appearances. Plans are currently being discussed.

Pye Joins UK 'Black Umbrella' Program

NEW YORK — Pye Records in the US will be beginning a coordinated campaign with Pye Records of Great Britain's "Black Music Umbrella" program, according to Marvin Schlachter, president of Pye Records in the US. It is one of the first coordinated, international publicity and promotion programs ever undertaken by two autonomous (though related) record companies.

The effort in the United States follows the recent Pye sales conference in London where chairman Louis Benjamin vowed "an all-out attempt to establish Pye Records as a black album force in the marketplace." Pye Records in the US has already made moves in this area with The Persuaders (on Pye-distributed Calla Records), Rudy Love and the Love Family (Calla), 9th Creation (Pye), Jimmy James (Pye), and special packages by Bob Marley and The Wailers (Calla) and Nikki Giovanni (Calla).

CHUM fr 49

the documentary is a mix of social commentary of the times, taped interviews with the stars and the actual music of the day.

Presley Interview

To be offered in book form by Methuen/Two Continents, authored by Ritchie Yorke, the "History Of Rock" includes previously unknown interviews with many major and minor faces in the ever-changing rock music scene. Wherever possible the interviews were taken from the time period needed to fit into the context of the plot. Thus, there are a brief interview with Elvis Presley following the success of "Since My Baby Left Me" and a rare tape of Buddy Holly shortly before his death.

The special is being run in three-hour blocks on Sundays between 6 and 9 p.m.

Customs Post

"Customs Post" is a feature providing a calendar by which the industry may keep abreast of individuals in and out of the U.S. on international business. Deadline for all alphabetical listings is noon, Thursday.

Marvin Cane and **Sidney Herman** of Famous Music, a division of Paramount Pictures, have returned to New York following meetings with their foreign companies in London, Hamburg and Amsterdam.

Stephen Diener, president of ABC International, meeting with ABC foreign licensees in Latin America and Europe for next two weeks.

Irwin Robinson, vice-president and general manager of Screen Gems/Colgems-EMI Music Inc., to London and Paris for meetings with EMI and Francis, Day & Hunter executives.

International Executives On The Move

Prenter Joins John Reid Organization — Paul Prenter leaves his position of program presenter and publicity manager with Downtown Radio in Belfast to join the John Reid Organization. He will become personal road manager to Queen, and accompany them to America early next year for three months followed by dates in Japan. Prenter was promotion manager for Tamla Motown in London prior to joining Downtown Radio.

CRI Makes Changes In Paris — Alain Levy has been appointed to the position of director of marketing, European Operations, CBS Records International, and Pat Hurley to the newly created position of director of operations and planning. Hurley will be responsible in the areas of manufacturing, warehousing and distribution, inventory levels, capital investment and long-range planning. He will also continue to handle personnel and compensation practices. Jeremy Carter, who comes to CBS from Scott Paper's Benelux subsidiary where he served for five years as director of finance succeeds Hurley as CRI's European controller.

CMRRA Appoints Devereux and Mair — Cyril Devereux has been appointed general manager of the Canadian Musical Reproduction Rights Agency (CMRRA) and Alexander Mair of Attic Publishing Group, president of the same agency. Devereux came from the management of Chappell Music and has had some 30 years experience in the Canadian music industry.

Argentinan News

BUENOS AIRES — Juan Marcelo, for several years one of the top artists in this country, has completed his first LP for CBS Records. Marcelo's manager, Luis Ciliberti, served as producer. The album is expected to be released in nearly all the Spanish-speaking Latin-American markets.

Luis Aguado, managing director of EMI-Odeon, is revamping the organization after the resignation of Rolando Offermann, its former commercial director, and Alberto Orri, who held the post of promotion manager. No replacement for Offermann has been announced while Orri's duties have been taken over by Norberto Tejero, the label's sales manager.

Leonardo Verta, vice president of Disc Jockey/Disfal Records, reported to **Cash Box** that his company is following a policy of re-release of several important items in the Disc Jockey label catalog, and new singles aimed at the pop market on Disfal's Samantha label. The company has a third label, J.C. Productions, which has a new album featuring the recordings of Jimi Hendrix, Frank Zappa and Eric Clapton.

Garciela Yuste, songstress and composer, will represent Argentina at the new Tokyo World Song Festival in Japan with a song entitled "Viento Sin Tiempo." Ms. Yuste has had several successful records in Argentina since the start of her career and is now preparing another LP to be released by Philips.

Silvio Brito is the first Brazilian artist to visit Argentina under the promotional plan established by Gravacoes Electricas SA (Discos Continental), which has begun independent operation in this country. Brito has been contracted for TV appearances in Buenos Aires and will record the Spanish version of his recent Brazilian hit "Paren El Mundo."

Maria del Carmen Hajdenwurcel, head of MAI publishers, reports the acquisition of the 12 top tunes of the recent New Song Festival held in the city of Corrientes, in the northeastern part of the country.

Currency Exchange Rates

This information is applicable to independent trading on a low-volume basis; accelerated volume (over one million dollars) will enjoy decreased rates. These figures compare against the U.S. dollar as quoted by Bank of America, 11 a.m., November 18.

Currency	Value
Pound Sterling (Britain)	$1.69
Dollar (Australia)	$1.24
Dollar (Canada)	$1.0225
Mark (Germany)	$ .415
Guilder (Holland)	$ .395
Franc (France)	$ .20
Lira (Italy)	$ .001175
Yen (Japan)	$ .0034
Cruzeiro (Brazil)	$ .089
Peso (Mexico)	$ .0413
Peso (Argentina)	245 per dollar

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INTERNATIONAL BEST SELLERS

Argentina

1 **Porque Te Vas** — Jeanette — Microfon
2 **Mi Promesa** — Pomada — RCA
3 **Esclavo Y Amo** — Los Mensajeros — CBS
4 **Me Quede En El Bar** — Los Iracundos — RCA
5 **El Amor Duele** — Nazareth — Philips
6 **Zamba Para Olvidarte** — Daniel Toro — Microfon
7 **En Este Momento Y A Estas Horas** — Mario Echeverria — EMI
8 **Enamorada Mia** — Raul Abramzoh — CBS
9 **Dos Cosas** — Los Terricolas — EMI
10 **No Se Si Te Amo O Si Te Ame** — Sergio Denis — TK

TOP TEN LPs

1 **El Amor** — Julio Iglesias — CBS
2 **Primavera En Marte** — Selection — RCA
3 **En Tu Piel Los Mi Positivos** — Selection — Music Hall
4 **Domingos Para La Juventud** — Selection — CBS
5 **Belt Beat** — Selection — Polydor
6 **Los Mas Grandes Exitos** — Teen Tops — CBS
7 **Hay Una Especie De Silencio** — Carpenters — EMI
8 **Esto Es** — Chebere — TK
9 **Los Grandes Del Litoral** — Galarza/Ros — EMI
10 **Los Mas Grandes Exitos** — Titanic — CBS

Australia

1 **Let's Stick Together** — Bryan Ferry — Island
2 **Mississippi** — Pussycat — EMI
3 **Jeans On** — David Dundas — Chrysalis
4 **Dancing Queen** — Abba — RCA
5 **Money, Money Money** — Abba — RCA
6 **I Just Don't Know What To Do With Myself** — Marcia Hines — Wizard
7 **Devil Woman** — Cliff Richard — EMI
8 **I Only Wanna Be With You** — Bay City Rollers — Bell
9 **Salute To Abba** — Norman Gunston — Lamington
10 **If You Leave Me Now** — Chicago — CBS

TOP TEN LPs

1 **Let's Stick Together** — Bryan Ferry — Island
2 **A Night On The Town** — Rod Stewart — Warner Bros.
3 **Fleetwood Mac** — Fleetwood Mac — Reprise
4 **Beautiful Noise** — Neil Diamond — CBS
5 **Take It Greasy** — Ol '55 — Mushroom
6 **The Best Of Abba** — Abba — RCA
7 **Dirty Deeds Done Dirt Cheap** — AC/DC — Albert
8 **Chicago X** — Chicago — CBS
9 **Dedication** — Bay City Rollers — Bell
10 **Songs In The Key Of Life** — Stevie Wonder — Motown

Brazil

1 **Nao Se Va** — Jane E Herondy — RCA
2 **Anos 60 (Estupido Cupido)** — Celly Campello — Odeon
3 **Because I Love You Girl** — The Stylistics — Top Tape
4 **Nuvem Passageira** — Hermes Aquino — Tapecar
5 **Sailing** — Rod Stewart — WEA
6 **This Time I'll Be Sweeter** — Linda Lewis — Odeon
7 **My Life** — Michel Sullivan — Top Tape
8 **Don't Go Breaking My Heart** — Elton John & Kiki Dee — Odeon
9 **Love Hurts** — Nazareth — Philips
10 **Nem Ouro, Nem Prata** — Rui Maurith — Som Livre

TOP TEN LPs

1 **Estupido Cupido** — Various Artists — Som Livre
2 **Canto Das 3 Racas** — Clara Nunes — Odeon
3 **Sua Paz Mundial (Vol. 5)** — Various Artists — Som Livre
4 **Passaro Proibido** — Maria Bethanea — Philips
5 **Rosa Do Povo** — Martinho Da Vila — RCA
6 **Dynamite** — Various Artists — K-Tel
7 **Discoteca Hippopotamus (Vol. 3)** — Various Artists — Som Livre
8 **Eu E Meu Pandeiro** — Jorginho Do Imperio — Polydor
9 **Anjo Mau (Internacional)** — Various Artists — Som Livre
10 **Vai Ficar Na Saudade** — Benito Di Paula — Copacabana

France

1 **J'Accuse/La Vieille** — Michel Sardou — Trema/Sonopresse
2 **Allez Oop** — Rubettes — Polydor
3 **Don't Go Breaking My Heart** — Elton John/Kiki Dee — EMI
4 **Dancing Queen** — Abba — WEA
5 **Maladie D'Amour** — Elisabeth Jerome — EMI/Pathe Marco
6 **Save The Last Dance For Me** — Mort Shuman — Phonogram
7 **La Fille Avec Des Baskets** — Michel Delpech — Barclay
8 **You Should Be Dancing** — Bee Gees — Polydor
9 **Daddy Cool** — Boney M. — Carrere
10 **Le Carnet A Spirale** — William Sheller — Phonogram

TOP TEN LPs

1 **Sarabande End-Title** — B.O. Barry Lyndon — WEA
2 **Le Fil/La Chanson Du Jongleur** — Maxime Le Forestier — Polydor
3 **Gabrielle/Ne Pour Vivre Sans Amour**Johnny Hallyday — Phonogram
4 **Hey Baby/You Don't Know Me At All** — Ringo Starr — Polydor
5 **Berceuse** — Jean-Michel Caradec — Polydor
6 **Isn't She Lovely/Pastime Paradise** — EMI/Pathe M.
7 **A Amsterdam** — Guy Beart — Temporel/RCA
8 **La Vallee Des Poupees/Je Suis Pour/Je Vous Ai Bien Eus** — Michel Sardou — Trema/Sonopress
9 **The Best Disco In Town** — Ritchie Family — Carabine/AZ Records
10 **Comment T'Appelles-Tu?/Voila Ma Vie, Maria** — Nicolas Peyrac — EMI/Pathe Marc.

Great Britain

1 **If You Leave Me Now** — Chicago — CBS
2 **Hurt** — Manhattans — CBS
3 **Couldn't Get It Right** — Climax Blues Band — BTM
4 **Mississippi** — Pussycat — Sonet
5 **When Forever Has Gone** — Demis Roussos — Philips
6 **Play That Funky Music** — Wild Cherry — Epic
7 **You Make Me Feel Like Dancing** — Leo Sayer — Chrysalis
8 **Howzat** — Sherbet — Epic
9 **If Not You** — Dr. Hook — Capitol
10 **Don't Take Away The Music** — Tavares — Capitol
11 **Substitute** — The Who — Polydor
12 **Sailing** — Rod Stewart — Warner Bros.
13 **Love And Affection** — Joan Armatrading — A&M
14 **Dancing With The Captain** — Paul Nicholas — RSO
15 **Summer Of My Life** — Simon May — Pye
16 **Under The Moon Of Love** — Showadaddy — Bell
17 **Lost In France** — Bonny Tyler — RCA
18 **I'll Meet You At Midnight** — Smokie — Rak
19 **Jaws** — Lalo Schifrin — CTI
20 **Rock'n Me** — Steve Miller Band — Mercury

TOP TEN LPs

1 **Songs In The Key Of Life** — Stevie Wonder — Tamla/Motown
2 **Abba Greatest Hits** — Abba — Epic
3 **Soul Motion** — Various Artists — K-Tel
4 **Blue Moves** — Elton John — Rocket
5 **The Who Story** — The Who — Polydor
6 **The Song Remains The Same** — Led Zeppelin — Swan Song
7 **Forever And Ever** — Demis Roussos — Philips
8 **Johnny The Fox** — Thin Lizzy — Vertigo
9 **A Night On The Town** — Rod Stewart — Riva
10 **Beautiful Noise** — Neil Diamond — CBS

Holland

1 **Heaven Must Be Missing An Angel** — Tavares — Capitol
2 **The Best Disco In Town** — Ritchie Family — Philips
3 **Daddy Cool** — Boney M. — Hansa
4 **Disco Duck** — Rick Dees & His Cast Of Idiots — RSO
5 **Mon Amour** — BZN — Negram
6 **Howzat** — Sherbet — Epic
7 **Play That Funky Music** — Wild Cherry — Epic
8 **If You Leave Me Now** — Chicago — CBS
9 **I'll Meet You At Midnight** — Smokie — RAK
10 **Chanson d'Amour** — The Manhattan Transfer — Atlantic

TOP TEN LPs

1 **Songs In The Key Of Life** — Stevie Wonder — Bovema
2 **Arrival** — Abba — Polydor
3 **Let's Stick Together** — Bryan Ferry — Ariola
4 **Ell** — Akkerman Lux — WEA
5 **Once Upon A Time In The West** — Ennio Morricone — Inelco
6 **Long May You Run** — Stills-Young Band — WEA
7 **Troubadour** — J.J. Cale — Phonogram
8 **Skyhigh** — Tavares — Bovema
9 **Chicken Skin Music** — Ry Cooder — WEA
10 **River Song** — George Baker Selection — Negram

Japan

1 **Pearl Colour Ni Yurete** — Momoe Yamaguchi — CBS/Sony
2 **Ochiba Ga Yukini** — Akira Fuse — King
3 **Kita No Yadokara** — Harumi Miyako — Columbia
4 **Abayo** — Naoko Ken — Canyon
5 **Anatadakewo** — Teruniko Aoyi — Teyichiku
6 **Love Is Blind** — Janis Ian — CBS/Sony
7 **Shinyoju** — Goro Noguchi — Polydor
8 **Jolene** — Olivia Newton-John — EMI/Toshiba
9 **Sayigo No Ichiyoo** — Hiromi Ohta — CBS/Sony
10 **Yureru Manazashi** — Keyi Ogura — Kitty/Polydor
11 **Cobalt No Kisetsu No Nakade** — Kenji Sawada — Polydor
12 **Shiki No Uta** — Yoko Seri — King
13 **Omoide Boroboro** — Yasuko Nayito — Columbia
14 **Mooichido Ayitayi** — Aki Yashiro — Teyichiku
15 **Doozo Konomama** — Keyiko Maruyama — Pop Shop/King
16 **Seyishun Jidayi** — Kooich Morita & Top Garan — CBS/Sony
17 **Dokowekaweru** — Hiroshi Itsuki — Minoruphone/Tokuma
18 **Altakute Kitaguniwe** — Rumiko Koyanagi — Reprise/Warner-Pioneer
19 **Hajimete No Bokudesu** — Higashi Murayamaondo-Cha Kato-Ken Shimura — Toshiba
20 **Melancoly** — Michiyo Azusa — King

TOP TEN LPs

1 **After Tones** — Janis Ian — CBS/Sony
2 **Nanika Yiyiwasuretayoode** — Akira Inaba — Discomate
3 **Masatoshi Nakamura** — Omoide No Kakera — Columbia
4 **Dedication** — Bay City Rollers — Toshiba
5 **Come On Over** — Olivia Newton-John — Toshiba
6 **The Song Remains The Same** — Led Zeppelin — Warner-Pioneer
7 **Michikusa** — Keyi Ogura — Polydor
8 **Fashionable Lover** — High Figh Set — Toshiba
9 **Yumin Brand** — Yumi Arayi — Toshiba
10 **Sannenzaka** — Grape Live — Warner-Pioneer

A Brand New Single
From One Of
The Greatest
Rock 'N Roll Stars On
Record Today...
NIGHT MOVES (4369)
By
BOB SEGER
From His
Incredible New Album,
NIGHT MOVES (ST-11557)
Capitol

CASH BOX TOP 100 ALBUMS

November 27, 1976

			Weeks On 11/20	Chart
1	**SONGS IN THE KEY OF LIFE** 13.98 STEVIE WONDER (Tamla/Motown T13-340C2)	1		7
2	**THE SONG REMAINS THE SAME** 11.98 LED ZEPPELIN (Swan Song/Atlantic SS 2-201)	2		4
3	**BOSTON** 6.98 (Epic PE 34188)	5		12
4	**BLUE MOVES** 12.98 ELTON JOHN (MCA/Rocket 2-11004)	4		3
5	**FRAMPTON COMES ALIVE** 7.98 PETER FRAMPTON (A&M SP 3703)	6		44
6	**SPIRIT** 6.98 EARTH, WIND & FIRE (Columbia PC 34241)	3		7
7	**A NIGHT ON THE TOWN** 6.98 ROD STEWART (Warner Bros. BS 2938)	9		20
8	**FLY LIKE AN EAGLE** 6.98 STEVE MILLER BAND (Capitol ST 11497)	7		27
9	**ONE MORE FROM THE ROAD** 7.98 LYNYRD SKYNYRD (MCA 2-6001)	8		9
10	**DREAMBOAT ANNIE** 6.98 HEART (Mushroom 5005)	10		34
11	**CHICAGO X** 6.98 CHICAGO (Columbia PC 34200)	12		22
12	**SILK DEGREES** 6.98 BOZ SCAGGS (Columbia PC 33920)	11		38
13	**CHILDREN OF THE WORLD** 6.98 BEE GEES (RSO/Polydor RS 1-3003)	13		10
14	**A NEW WORLD RECORD** 6.98 ELECTRIC LIGHT ORCHESTRA (United Artists UA-LA 679)	18		4
15	**FLEETWOOD MAC** 6.98 (Warner Bros. MS 2225)	14		70
16	**LONG MAY YOU RUN** 6.98 STILLS-YOUNG BAND (Warner Bros. MS 2253)	15		9
17	**THEIR GREATEST HITS** 6.98 EAGLES (Asylum 7E-1052)	17		39
18	**NO REASON TO CRY** 6.98 ERIC CLAPTON (RSO/Polydor RS 1-3004)	19		7
19	**SUMMERTIME DREAM** 6.98 GORDON LIGHTFOOT (Warner Bros. MS 2246)	21		23
20	**HASTEN DOWN THE WIND** 6.98 LINDA RONSTADT (Asylum 7E-1072)	16		14
21	**SPITFIRE** 6.98 JEFFERSON STARSHIP (Grunt/RCA BFL 1-1557)	20		20
22	**FREE FOR ALL** 6.98 TED NUGENT (Epic PE 34121)	22		10
23	**BEST OF THE DOOBIES** 6.98 DOOBIE BROTHERS (Warner Bros. BS 2978)	67		2
24	**HOT ON THE TRACKS** 6.98 COMMODORES (Motown M6-867S1)	25		22
25	**A FIFTH OF BEETHOVEN** 6.98 WALTER MURPHY BAND (Private Stock PS 2015)	26		13
26	**LONG MISTY DAYS** 6.98 ROBIN TROWER (Chrysalis CHR 1107)	23		8
27	**THE CLONES OF DR. FUNKENSTEIN** 6.98 PARLIAMENT (Casablanca NBLP 7043)	29		8
28	**PART 3** 6.98 KC & THE SUNSHINE BAND (TK 605)	30		6
29	**YEAR OF THE CAT** 6.98 AL STEWART (Janus JXS 7022)	31		8
30	**NIGHTS ARE FOREVER** 6.98 ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic BT 89517)	32		15
31	**AGENTS OF FORTUNE** 6.98 BLUE OYSTER CULT (Columbia PC 34164)	27		24
32	**BIGGER THAN BOTH OF US** 6.98 HALL & OATES (RCA APL 1-1467)	28		14
33	**HARD RAIN** 6.98 BOB DYLAN (Columbia PC 34349)	24		9
34	**BEST OF LEON** 6.98 LEON RUSSELL (Shelter/ABC SRL 52004)	36		7
35	**SONG OF JOY** 6.98 CAPTAIN & TENNILLE (A&M SP 4570)	39		37
36	**THIS ONE'S FOR YOU** 6.98 BARRY MANILOW (Arista 4090)	34		15
37	**GREATEST HITS** 6.98 WAR (United Artists UA-LA 648-G)	33		13
38	**DR. BUZZARD'S ORIGINAL 'SAVANNAH' BAND** 6.98 THE SAVANNAH BAND (RCA APL 1-1504)	40		17
39	**ALL THE WORLD'S A STAGE** 7.98 RUSH (Mercury SRM 2-7058)	41		7
40	**SOME PEOPLE CAN DO WHAT THEY LIKE** 6.98 ROBERT PALMER (Island ILPS 9420)	43		6
41	**IT LOOKS LIKE SNOW** 6.98 PHOEBE SNOW (Columbia PC 34387)	49		4
42	**SPIRIT** 6.98 JOHN DENVER (RCA APL 1-1694)	38		14
43	**BICENTENNIAL NIGGER** 6.98 RICHARD PRYOR (Warner Bros. BS 2960)	37		9
44	**FIREFALL** 6.98 (Atlantic SD 18174)	42		31
45	**HAPPINESS IS BEING WITH THE SPINNERS** 6.98 SPINNERS (Atlantic SD 18181)	45		18
46	**MESSAGE IN THE MUSIC** 6.98 O'JAYS (Phila. Int'l./Epic PZ 34245)	35		10
47	**THE PRETENDER** 6.98 JACKSON BROWNE (Asylum 7E-1079)	—		1
48	**ROCKS** 6.98 AEROSMITH (Columbia PC 34165)	46		27
49	**FOUR SEASONS OF LOVE** 6.98 DONNA SUMMER (Oasis/Casablanca NBLP 7038)	54		5
50	**WILD CHERRY** 6.98 (Epic/Sweet City 8-50025)	44		19
51	**BREEZIN'** 6.98 GEORGE BENSON (Warner Bros. BS 2919)	47		34
52	**ABANDONED LUNCHEONETTE** 6.98 HALL & OATES (Atlantic SD 7269)	48		48
53	**TECHNICAL ECSTASY** 6.98 BLACK SABBATH (Warner Bros. BS 2969)	55		6
54	**DON'T STOP BELIEVIN'** 6.98 OLIVIA NEWTON-JOHN (MCA 2223)	62		4
55	**ALICE COOPER GOES TO HELL** 6.98 ALICE COOPER (Warner Bros. BS 2896)	59		20
56	**RINGO'S ROTOGRAVURE** 6.98 RINGO STARR (Atlantic SD 18193)	56		6
57	**BEAUTIFUL NOISE** 6.98 NEIL DIAMOND (Columbia PC 33695)	51		22
58	**BAREFOOT BALLET** 6.98 JOHN KLEMMER (ABC 950)	50		12
59	**ROCK AND ROLL OVER** 7.98 KISS (Casablanca NBLP 7037)	93		2
60	**I HEARD THAT** 7.98 QUINCY JONES (A&M SP 3705)	53		10
61	**LEFTOVERTURE** 6.98 KANSAS (Kirshner/Epic PZ 34224)	76		4
62	**DEDICATION** 6.98 BAY CITY ROLLERS (Arista 4093)	57		11
63	**GULF WINDS** 6.98 JOAN BAEZ (A&M SP 4603)	69		3
64	**GREATEST HITS** 6.98 ABBA (Atlantic SD 18189)	68		10
65	**DIANA ROSS' GREATEST HITS** 6.98 (Motown M6869S1)	60		17
66	**ALL THINGS IN TIME** 6.98 LOU RAWLS (Phila. Int'l./Epic PZ 33957)	58		25
67	**JOHNNY THE FOX** 6.98 THIN LIZZY (Mercury SRM 1-1119)	74		4
68	**ON THE ROAD TO KINGDOM COME** 6.98 HARRY CHAPIN (Elektra 7E-1082)	72		5
69	**BURTON CUMMINGS** 6.98 (Portrait/CBS PR 34261)	78		5
70	**SCHOOL DAYS** 6.98 STANLEY CLARKE (Nemperor/Atlantic NE 439)	52		11
71	**GOLD** 6.98 OHIO PLAYERS (Mercury SRM 1-1122)	90		3
72	**WAKING AND DREAMING** 6.98 ORLEANS (Asylum 7E-1070)	61		14
73	**CERTIFIED LIVE** 7.98 DAVE MASON (Columbia PG 34174)	126		2
74	**SOUL SEARCHING** 6.98 AVERAGE WHITE BAND (Atlantic SD 18179)	64		20
75	**CHICAGO'S GREATEST HITS** 6.98 (Columbia PC 33900)	70		53
75	**NIGHT SHIFT** 6.98 FOGHAT (Bearsville/Warner Bros. BR 6962)	119		2
77	**THE GIST OF THE GEMINI** 6.98 GINO VANNELLI (A&M SP 4596)	65		16
78	**I HOPE WE GET TO LOVE IN TIME** 6.98 MARILYN McCOO & BILLY DAVIS, JR. (ABC ABCD 952)	84		11
79	**FLOWERS** 6.98 EMOTIONS (Columbia PC 34163)	83		13
80	**NIGHT MOVES** 6.98 BOB SEGER (Capitol ST 11557)	87		4
81	**TED NUGENT** 6.98 (Epic PE 33692)	71		51
82	**CAR WASH** 6.98 ORIGINAL SOUNDTRACK (MCA 2-6000)	111		10
83	**THE DREAM WEAVER** 6.98 GARY WRIGHT (Warner Bros. MS 2868)	75		68
84	**YOU ARE MY STARSHIP** 6.98 NORMAN CONNORS (Buddah BDS 5655)	63		30
85	**ZOOT ALLURES** 6.98 FRANK ZAPPA (Warner Bros. BS 2970)	131		2
86	**BEST OF B.T.O. (SO FAR)** 6.98 BACHMAN-TURNER OVERDRIVE (Mercury SRM 1-1101)	79		16
87	**LOVE TO THE WORLD** 6.98 LTD (A&M 4589)	89		17
88	**LOVE WILL KEEP US TOGETHER** 6.98 THE CAPTAIN & TENNILLE (A&M SP 3505)	91		77
89	**SOMEWHERE I'VE NEVER TRAVELLED** 6.98 AMBROSIA (20th Century T-510)	66		11
90	**TROUBADOUR** 6.98 J.J. CALE (Shelter/ABC SRL 52002)	73		11
91	**AT THE SPEED OF SOUND** 6.98 WINGS (Capitol SW 11525)	80		34
92	**15 BIG ONES** 6.98 BEACH BOYS (Warner Bros. MS 2251)	81		20
93	**CRYSTAL BALL** 6.98 STYX (A&M SP 4604)	97		6
94	**OLE ELO** 6.98 ELECTRIC LIGHT ORCHESTRA (UA LA 630-G)	95		22
95	**ENDLESS SUMMER** 6.98 BEACH BOYS (Capitol SVBB 11307)	94		63
96	**ROCK AND ROLL HEART** 6.98 LOU REED (Arista AL 4100)	107		4
97	**LIVE!** 6.98 BOB MARLEY & THE WAILERS (Island ILPS 9376)	101		6
98	**THE BEST OF GEORGE HARRISON** 6.98 (Capitol ST 11578)	—		1
99	**NADIA'S THEME (THE YOUNG AND THE RESTLESS)** 5.98 BARRY DeVORZON & PERRY BOTKIN, JR. & VARIOUS ARTISTS (A&M SP 3412)	135		4
100	**LITTLE RIVER BAND** 6.98 (Capitol ST 11512)	108		13

cash box top albums/ 101 to 200

November 27, 1976

			Weeks On Chart
101	**RADIO ETHIOPIA** PATTI SMITH GROUP (Arista AL 4097)	6.98	144 2
102	**SMALL CHANGE** TOM WAITS (Asylum 7E-1078)	6.98	104 6
103	**BRASS CONSTRUCTION II** (United Artists UA-LA 677-G)	6.98	140 2
104	**THE ROARING SILENCE** MANFRED MANN'S EARTH BAND (Warner Bros. BS 2965)	6.98	110 11
105	**HOW LATE'LL YA PLAY 'TIL** DAVID BROMBERG (Fantasy F9007)	6.98	82 9
106	**ALL THIS AND WORLD WAR II (ORIGINAL SOUNDTRACK)** VARIOUS ARTISTS (20th Century 2T-522)	12.98	137 2
107	**HOMETOWN BOY MAKES GOOD** ELVIN BISHOP (Capricorn CP 0176)	6.98	— 1
108	**BREAD AND ROSES** JUDY COLLINS (Elektra 7E-1076)	6.98	77 12
109	**A LITTLE BIT MORE** DR. HOOK (Capitol ST 11522)	6.98	105 12
110	**SKY HIGH** TAVARES (Capitol ST 11533)	6.98	109 25
111	**AIN'T THAT A BITCH** JOHNNY "GUITAR" WATSON (DJM/Amherst DJLPA-3)	6.98	98 19
112	**DANCE** PURE PRAIRIE LEAGUE (RCA APL 1-1924)	6.98	128 4
113	**ARABIAN NIGHTS** THE RITCHIE FAMILY (Marlin/TK 2201)	6.98	92 20
114	**MEN FROM EARTH** OZARK MOUNTAIN DAREDEVILS (A&M SP 4601)	6.98	103 9
115	**THIS IS NIECY** DENIECE WILLIAMS (Columbia PC 34242)	6.98	124 9
116	**PRIVATE EYES** TOMMY BOLIN (Columbia PC 34329)	6.98	106 10
117	**MODERN MUSIC** BE-BOP DELUXE (Capitol ST 11575)	6.98	85 8
118	**DEEP CUTS** STRAWBS (Oyster/Polydor OY 1-1603)	6.98	120 8
119	**GOLD/VOLUME ONE** BEE GEES (RSO/Polydor RS 1-3006)	6.98	133 3
120	**SECRETS** HERBIE HANCOCK (Columbia PC 34280)	6.98	102 13
121	**AIN'T NOTHIN' STOPPIN' US NOW** TOWER OF POWER (Columbia PC 34302)	6.98	88 11
122	**THE ORIGINALS** KISS (Casablanca NBLP 7032)	9.98	113 14
123	**DESTROYER** KISS (Casablanca NBLP 7025)	6.98	159 3
124	**IN THE POCKET** JAMES TAYLOR (Warner Bros. BS 2912)	6.98	86 22
125	**E-MAN GROOVIN'** JIMMY CASTOR BUNCH (Atlantic SD 18186)	6.98	112 12
126	**ALIVE** KISS (Casablanca NBLP 7020)	7.98	134 60
127	**HOPPKORV** HOT TUNA (RCA BFL 1-1920)	6.98	138 4
128	**HISTORY — AMERICA'S GREATEST HITS** AMERICA (Warner Bros. BS 2894)	6.98	117 54
129	**JOAN ARMATRADING** (A&M 4588)	6.98	136 10
130	**CHAMELEON** LABELLE (Epic PE 34189)	6.98	99 11
131	**HELP IS ON THE WAY** MELISSA MANCHESTER (Arista 4095)	6.98	153 2
132	**NICE 'N' NAASTY** SALSOUL ORCHESTRA (Salsoul SZS 5502)	6.98	114 9
133	**GOOD HIGH** BRICK (Bang 408)	6.98	157 4
134	**MARVIN GAYE'S GREATEST HITS** (Tamla/Motown T6-34851)	6.98	96 8
135	**ELTON JOHN'S GREATEST HITS** (MCA 2128)	6.98	129 108
136	**CALLING CARD** RORY GALLAGHER (Chrysalis CHR 1124)	6.98	145 6
137	**CALIENTE** GATO BARBIERI (A&M SP 4597)	6.98	142 7
138	**THE TEMPTATIONS DO THE TEMPTATIONS** (Gordy/Motown G6-975S1)	6.98	100 12
139	**JUMP ON IT** MONTROSE (WB BS 2963)	6.98	115 10
140	**FEELING GOOD** WALTER JACKSON (CH LA 656G)	6.98	127 9
141	**AFTER THE LOVIN'** ENGELBERT HUMPERDINCK (Epic PE 34381)	6.98	165 2
142	**LIVE BULLET** BOB SEGER (Capitol SKBB 11523)	6.98	118 31
143	**STARZ** (Capitol ST 11539)	6.98	116 18
144	**ROYAL SCAM** STEELY DAN (ABC ABCD 931)	6.98	121 29
145	**HARDCORE JOLLIES** FUNKADELIC (Warner Bros. BS 2973)	6.98	155 2
146	**TALES OF KIDD FUNKADELIC** FUNKADELIC (Westbound/20th W-277)	6.98	132 10
147	**MADE IN EUROPE** DEEP PURPLE (Warner Bros. PR 2995)	6.98	161 2
148	**TOYS IN THE ATTIC** AEROSMITH (Columbia PC 33479)	6.98	150 84
149	**WIRED** JEFF BECK (Epic PE 33849)	6.98	122 23
150	**THE BEST OF THE BAND** THE BAND (Capitol ST 11553)	6.98	123 13
151	**FLOWING FREE FOREVER** MICHAEL MURPHEY (Epic PE 34220)	6.98	163 2
152	**VERY TOGETHER** DEODATO (MCA 2219)	6.98	156 9
153	**THE PAINTER** PAUL ANKA (United Artists UA-LA 653G)	6.98	154 4
154	**THE TROUBLEMAKER** WILLIE NELSON (Lone Star/Columbia AL 341)	6.98	125 8
155	**EVERYBODY LOVES THE SUNSHINE** ROY AYERS UBIQUITY (Polydor PD 1-6070)	6.98	130 16
156	**ROCK 'N' ROLL MUSIC** THE BEATLES (Capitol SKBO 11537)	10.98	146 23
157	**ENDLESS FLIGHT** LEO SAYER (Warner Bros. BS 2962)	6.98	169 2
158	**ANIMAL NOTES** CRACK THE SKY (Lifesong LS 6005)	6.98	143 8
159	**NEW SEASON** DONNY & MARIE (Polydor PD 1-6083)	6.98	177 2
160	**IT'S YOUR WORLD** GIL SCOTT-HERON AND BRIAN JACKSON (Arista 5001)	9.98	168 5
161	**UNFINISHED BUSINESS** BLACKBYRDS (Fantasy F9518)	6.98	— 1
162	**NATALIE** NATALIE COLE (Capitol ST 11517)	6.98	139 27
163	**MAIN SQUEEZE** CHUCK MANGIONE (A&M SP 4612)	6.98	174 2
164	**BENSON & FARRELL** GEORGE BENSON AND JOE FARRELL (CTI 6059)	6.98	166 5
165	**JOY RIDE** DRAMATICS (ABC ABCD 955)	6.98	167 5
166	**OPEN SESAME** KOOL & THE GANG (DeLite DE 2023)	6.98	176 2
167	**LEO KOTTKE 1971-1976** (Capitol ST 11576)	6.98	173 2
168	**ROMEO AND JULIET** HUBERT LAWS (Columbia PC 34330)	6.98	170 4
169	**HIGH LONESOME** CHARLIE DANIELS BAND (Epic PE 34377)	6.98	— 1
170	**CHANGESONEBOWIE** DAVID BOWIE (RCA APL 1-1732)	6.98	148 24
171	**SOMETHING SPECIAL** SYLVERS (Capitol ST 11580)	6.98	184 2
172	**NADIA'S THEME (THE YOUNG AND THE RESTLESS)** BARRY DeVORZON (Arista 4104)	6.98	179 3
173	**PIPE DREAMS (ORIGINAL SOUNDTRACK)** GLADYS KNIGHT & THE PIPS (Buddah BDS 5676 ST)	6.98	187 2
174	**UNORTHODOX BEHAVIOR** BRAND X (Passport/ABC PPSD 98019)	6.98	180 6
175	**PORTS OF THE HEART** JIMMIE SPHEERIS (Epic PE 34276)	6.98	183 13
176	**PORGY & BESS** RAY CHARLES & CLEO LAINE (RCA CPL 1-1831)	14.98	178 5
177	**TOO HOT TO STOP** BAR-KAYS (Mercury SRM 1-1092)	6.98	190 3
178	**"LIVE" ON TOUR IN EUROPE** BILLY COBHAM-GEORGE DUKE BAND (Atlantic SD 18194)	6.98	147 6
179	**THE JACKSONS** (Epic PE 34229)	6.98	— 1
180	**DO IT YOUR WAY** CROWN HEIGHTS AFFAIR (DeLite DEP 2022)	6.98	185 3
181	**IS THIS WHATCHA WONT?** BARRY WHITE (20th Century T516)	6.98	188 3
182	**HAVE A GOOD TIME** AL GREEN (Hi/London SHL 32103)	6.98	— 1
183	**MIDNIGHT LOVE AFFAIR** CAROL DOUGLAS (Midland Int'l./ RCA BKL 1-1798)	6.98	186 7
184	**LIVING INSIDE YOUR LOVE** EARL KLUGH (Blue Note/UA BNLA 667G)	6.98	189 4
185	**THE MAN WITH THE SAD FACE** STANLEY TURRENTINE (Fantasy F-9519)	6.98	— 1
186	**SNAKES AND LADDERS/ BEST OF THE FACES** (Warner Bros. BS 2897)	6.98	— 1
187	**VICKI SUE ROBINSON** (RCA APL 1-1829)	6.98	141 6
188	**JOHN DENVER'S GREATEST HITS** (RCA CPL 1-0374)	6.98	194 178
189	**TALES OF MYSTERY AND IMAGINATION** ALAN PARSONS PROJECT (20th Century T508)	6.98	193 28
190	**PETER & THE WOLF** VARIOUS ARTISTS (RSO/Polydor RS 1-3001)	6.98	192 2
191	**IMAGINARY VOYAGE** JEAN-LUC PONTY (Atlantic SD 18195)	6.98	— 1
192	**FUNKY KINGS** (Arista AL 4078)	8.98	195 8
193	**THE ALPHA BAND** (Arista 4102)	6.98	196 2
194	**BRAINSTORM** THE OSMONDS (Polydor PD 1-6077)	6.98	151 9
195	**DARK SIDE OF THE MOON** PINK FLOYD (Capitol SMAS 11163)	6.98	152 7
196	**FANDANGO** ZZ TOP (London PS 656)	6.98	— 1
197	**THE MONKEES GREATEST HITS** (Arista 4089)	6.98	149 18
198	**THE BEATLES (WHITE LP)** THE BEATLES (Apple/Capitol SWBO 101)	12.98	198 2
199	**TRYIN' TO GET THE FEELING** BARRY MANILOW (Arista AL 4060)	6.98	158 57
200	**A NIGHT AT THE OPERA** QUEEN (Elektra 7E-1053)	6.98	160 49

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba ... 64
Aerosmith ... 48,148
Alpha Band ... 193
Ambrosia ... 89
America ... 128
Anka, Paul ... 153
Armatrading, Joan ... 129
Average White Band ... 74
Ayers, Roy ... 155
Bachman-Turner Overdrive ... 86
Baez, Joan ... 63
Band, The ... 150
Barbieri, Gato ... 137
Bar-Kays ... 177
Bay City Rollers ... 62
Beach Boys ... 92,95
Beatles ... 156,198
Be-Bop Deluxe ... 117
Beck, Jeff ... 149
Bee Gees ... 13,119
Benson & Farrell ... 164
Benson, George ... 51
Bishop, Elvin ... 107
Blackbyrds ... 161
Black Sabbath ... 53
Blue Oyster Cult ... 31
Bolin, Tommy ... 116
Boston ... 3
Bowie, David ... 170
Brand X ... 174
Brass Construction ... 103
Brick ... 133
Bromberg, David ... 105
Browne, Jackson ... 47
Cale, J.J. ... 90
Captain & Tennille, The ... 35,88
Castor, Jimmy ... 125
Chapin, Harry ... 68
Charles & Laine ... 176
Chicago ... 11,75
Clapton, Eric ... 18
Clarke, Stanley ... 70
Cobham/Duke ... 178
Cole, Natalie ... 162
Collins, Judy ... 108
Commodores ... 24
Connors, Norman ... 84
Cooper, Alice ... 55
Crack The Sky ... 158
Crown Heights Affair ... 180
Cummings, Burton ... 69
Daniels, Charlie ... 189
Deep Purple ... 147
Denver, John ... 42,188
Deodato ... 152
DeVorzon, Barry ... 172
DeVorzon & Botkin ... 99
Diamond, Neil ... 57
Doobie Bros. ... 23
Douglas, Carol ... 183
Dramatics ... 165
Dr. Hook ... 109
Dylan, Bob ... 33
Eagles ... 17
Earth, Wind & Fire ... 6
Electric Light Orch. ... 14,94
Emotions ... 79
England Dan/Coley ... 30
Faces ... 186
Firefall ... 44
Fleetwood Mac ... 15
Foghat ... 76
Frampton, Peter ... 5
Funkadelic ... 145,146
Funky Kings ... 192
Gallagher, Rory ... 136
Gaye, Marvin ... 134
Green, Al ... 182
Hall & Oates ... 32,52
Hancock, Herbie ... 120
Harrison, George ... 98
Heart ... 10
Heron & Jackson ... 160
Hot Tuna ... 127
Humperdinck, Engelbert ... 141
Jackson, Walter ... 140
Jacksons ... 179
Jefferson Starship ... 21
John, Elton ... 4,135
Jones, Quincy ... 60
Kansas ... 61
KC & The Sunshine Band ... 28
Kiss ... 59,122,123,126
Klemmer, John ... 58
Klugh, Earl ... 184
Knight, Gladys & The Pips ... 173
Kool & The Gang ... 166
Kottke, Leo ... 167
Labelle ... 130
Laws, Hubert ... 168
Led Zeppelin ... 2
Lightfoot, Gordon ... 19
Little River Band ... 100
LTD ... 87
Lynyrd Skynyrd ... 9
Manchester, Melissa ... 131
Mangione, Chuck ... 163
Manilow, Barry ... 38,199
Mann, Manfred ... 104
Marley, Bob/Wailers ... 97
Mason, Dave ... 73
McCoo/Davis ... 78
Miller, Steve ... 8
Monkees ... 197
Montrose ... 139
Murphey, Michael ... 151
Murphy, Walter ... 25
Nelson, Willie ... 154
Newton-John, Olivia ... 54
Nugent, Ted ... 22,81
Ohio Players ... 71
O'Jays ... 46
Orleans ... 72
Osmond, Donny & Marie ... 159
Osmonds, The ... 194
Ozark Mtn. Daredevils ... 114
Palmer, Robert ... 40
Parliament ... 27
Parsons, Alan ... 189
Pink Floyd ... 195
Ponty, Jean-Luc ... 191
Pryor, Richard ... 43
Pure Prairie League ... 112
Queen ... 200
Rawls, Lou ... 66
Reed, Lou ... 96
Ritchie Family ... 113
Robinson, Vicki Sue ... 187
Ronstadt, Linda ... 20
Ross, Diana ... 65
Rush ... 39
Russell, Leon ... 34
Salsoul Orchestra ... 132
Savannah ... 38
Sayer, Leo ... 157
Scaggs, Boz ... 12
Seger, Bob ... 80,142
Smith, Patti ... 101
Snow, Phoebe ... 41
Spheeris, Jimmie ... 175
Spinners ... 45
Starr, Ringo ... 56
Starz ... 143
Steely Dan ... 144
Stewart, Al ... 29
Stewart, Rod ... 7
Stills-Young Band ... 16
Strawbs ... 118
Styx ... 93
Summer, Donna ... 49
Sylvers ... 171
Tavares ... 110
Taylor, James ... 124
Temptations ... 138
Thin Lizzy ... 67
Tower Of Power ... 121
Trower, Robin ... 26
Turrentine, Stanley ... 185
Vannelli, Gino ... 77
Various Artists ... 190
Waits, Tom ... 102
War ... 37
Watson, Johnny Guitar ... 111
White, Barry ... 181
Wild Cherry ... 50
Williams, Deniece ... 115
Wings ... 91
Wonder, Stevie ... 1
Wright, Gary ... 83
Zappa, Frank ... 85
ZZ Top ... 196

SOUNDTRACKS

Car Wash ... 82
All This & World War II ... 106

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MOST REQUESTED CUTS
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MOST PROGRAMMED NEW R&B LPS
R&B CROSSING TO TOP 40
TOP 40 CROSSING TO R&B
ADDITIONS TO R&B PLAYLISTS

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